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VOL. LXIX.—NO. 14

NEW YORK, WEDNESDAY, OCTOBER 7, 1914

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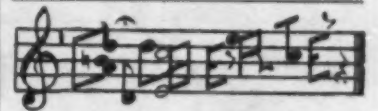
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# MUSICAL COURIER

VOL. LXIX.—NO. 14.

NEW YORK, WEDNESDAY, OCTOBER 7, 1914.

WHOLE NO. 1802.

Berlin, September 5, 1914.

The Berlin Royal Opera opened for the regular winter season on September 1, in spite of the war. This was made possible by the patriotic spirit of the members of the solo personnel, who are all singing at greatly reduced salaries. Prices of admission have also been cut down, as the public is, of course, short of money. There was, nevertheless, a large attendance on the opening night, when an admirable performance of "Lohengrin" was given.

Other important stages that have also resumed activities notwithstanding the great European upheavals are Vienna, Dresden, Stuttgart, Munich, Weimar, Hamburg, Magdeburg, Frankfurt and Prague. The attendance in all of these towns, thus far, has been very satisfactory. Conditions are everywhere the same—prices are lower and the salaries of the artists greatly reduced.

#### CHARLOTTENBURG OPERA REOPENS.

Berlin's second big operatic institution, the Charlottenburg Opera, also has reopened its doors, not without difficulty, because many of the artists have been called to arms. Among these are Rudolf Krasselt, one of the leading conductors; Felix Lagenpusch, stage manager, and Messrs. Klein, Hermann, Bilk, Plaut and Kirchner. To add further to the director's embarrassment, the patriotic public has demanded that neither Heinz Arensen, the principal tenor, nor Waghalter, the conductor, both Russian subjects, be allowed to appear. The embitterment against Waghalter seems to be particularly great, for Director Hartmann received many letters declaring that the public would cause a demonstration if he appeared in the conductor's chair. The season was opened with an excellent and well attended production of the "Meistersinger." As a prelude to the opera, Victor Blütgen delivered a brief and pithy patriotic speech, after which the audience stood up and sang "Deutschland, Deutschland, über alles."

#### STERN'S REOPENS.

The Stern Conservatory reopened for the season in all its departments on September 1. The attendance is, of course, slim, compared with other years, but it is a hopeful sign that there are pupils enough to enable Director Hollander to open at all.

#### CONCERT BY AMERICAN ARTISTS.

Concerts for the Red Cross and numerous other war funds now are given nearly every evening. In one of the accompanying pictures the American colony is seen in the Zoo concert hall at a concert given by American artists for the war fund. The stage was tastefully decorated with green and with the Stars and Stripes and the German flag. Augusta Cottlow played Bach's organ toccata, transcribed by Busoni, and Liszt's tarantelle, "Venezia e Napoli," both magnificently. Louis Persinger was heard in very fine performances of Tartini's G minor sonata and a group of

## BERLIN RESUMES ITS MUSICAL ACTIVITIES.

Royal Opera, Charlottenburg Opera and Numerous Other German Stages Open Their Doors—American Artists Give Concert for the War Fund—Humperdinck Celebrates His Sixtieth Birthday—Bayreuth's Deficit This Season 400,000 Marks—Many Artists Sailing.

[The appended letter, although written before the one published by the Musical Courier last week, arrived here later than that communication, a result of the disturbed European mail conditions.—Editor MUSICAL COURIER.]

small pieces. He was admirably accompanied by his charming young wife. Phadrig d'Agou sang a couple of arias with fine dramatic effect. The orchestra played American patriotic songs during the intermissions, and at the



FRITZ KREISLER'S LATEST PHOTOGRAPH, AS A LIEUTENANT IN FIELD UNIFORM.

Taken in August, just before he left for the front. Mrs. Kreisler now is a Red Cross nurse, as revealed by the badge on her arm.

close of the program the "Star Spangled Banner" was sung by a chorus and the entire audience.

#### HUMPERDINCK'S SIXTIETH BIRTHDAY.

Engelbert Humperdinck celebrated his sixtieth birthday on September 1. His latest opera, "Die Marketenderin,"

because of its patriotic character, will be a favorite repertory number with various German stages this season. Its first Berlin performance will occur at the Charlottenburg Opera the end of this month.

#### MUSIC IN PROSPECT.

The large hall of the Philharmonie has been completely renovated by Director Laudecker, and it promises to find considerable use during the winter, in spite of the war. It has now been decided that the Philharmonie Orchestra will give its regular series of popular concerts three times a week, on Sundays, Tuesdays and Wednesdays, as in former seasons. This is joyful news, for Berlin could ill afford to dispense with these concerts, when for a mere trifle the world's best orchestral music can be heard in finished renditions. With the Royal and Charlottenburg operas playing nightly, and the Philharmonie three times a week, the musical public will not go hungry.

But there will be plenty of other high class musical entertainments. Julia Culp and Ludwig Wüllner are to give concerts for the Red Cross on September 10 and 17. It has not yet been decided whether the Nikisch concerts will be given, but it is quite probable that they will be renewed.

#### SAILINGS FOR ARTISTS.

Anton Wittek and fourteen other members of the Boston Symphony Orchestra are booked to sail from Rotterdam on a Holland-America Line steamer on September 19. These bookings were made possible through the courtesy of Major Ryan, who came over on the "Tennessee" to look after the interests of Americans here. The American Embassy also is assisting in getting important European artists, due for American tours, booked on the Holland steamers. Among these are numerous Metropolitan Opera singers. It was reported here that the Metropolitan Opera Company were to send a special steamer for their artists, but it seems that this is not true. A number of the singers will sail from Italy.

Christine Miller is now in Berlin, where she will stay during the month of September. She has secured passage on the Potsdam, sailing from Rotterdam on October 10. Dr. Ernst Kunwald and Willy Burmester are booked for the same steamer.

#### THEODORE SPIERING'S ABSENCE.

Theodore Spiering's departure from Berlin is felt keenly here, for he had made a great name for himself in Berlin as a conductor and violin pedagogue. Spiering's programs of novelties with the Philharmonie Orchestra had come to be important features of the Berlin season. Well, Berlin's loss will be America's gain, and our country undoubtedly is glad and proud to welcome back to its shores one of her sons, who has "made good" in such a large way in Germany.

ARTHUR M. ABELL.



BRINGING IN THE CAPTURED FRENCH AND RUSSIAN CANNON TO BERLIN, SEPTEMBER 2.

In the rear of the picture at the left is the historical Brandenburger Arch, rich in Napoleonic associations.



THE CROWD IN FRONT OF THE PALACE ON "SEDAN" DAY.



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### Washington Choral Sings English Works.

Otto Torney Simon, musical director of the Motet Choral Society, of Washington, D. C., is in receipt of the following encouraging missives from two of England's gifted composers:

Vale House, Tufnell Park, N.

DEAR MR. SIMON: It is very nice of you to write so on my "Zante" song. I love Poe. Never do I feel so happy as when I am setting him. You will see that I have done all his great poems, yet America has not done one for orchestra or chorus. You are the first to do one. They are my best works, I'm told. I trust your choir will accept my sincere thanks for liking it also. If you can with orchestra and chorus do my "Bells" or Choral Sym-

phony (both on Poe), I need not say I will even try to come over for it.

I am, my dear sir, most grateful for the sacred appreciation we all need. All success to you!

Sincerely,  
JOSEPH HOLBROOKE.

30 Elvetham Road, Edgbaston, Birmingham.

DEAR MR. SIMON: Very many thanks for your cordial and appreciative letter, to receive which was a real pleasure. I am interested to see how many of my choral pieces have been sung by your society and hope you will convey to them as well as to yourself my greetings and sincere thanks.

With kind regards, Yours very truly,

GRANVILLE BANTOCK.

These two letters signify that the work of this worthy Washington organization is meeting with success more than local, and that its progress is being watched by music lovers in other countries besides the United States. This is as it should be, for the Motet Society has fixed its aim very high, and under the energetic direction of Mr. Simon is steadily climbing toward that goal.

Miriam's Song of Triumph.....Reinecke  
Mrs. Wood.  
Melody from Lanier's Flute.....Sidney Lanier  
Pastoral Sonata (Third Movement).....Rheinberger  
Dr. Wolle.  
Ave Maria.....Schubert  
Mrs. Wood.  
Theme and Finale.....Thiele  
Dr. Wolle.

The Bethlehem papers spoke highly of the concert, special mention being made of Mrs. Wood's interpretation of her husband's composition, "Slumber Song," as an encore. Dr. Wolle's work, as always, displayed his thorough musicianship and scholarly interpretation, and was greatly enjoyed by those fortunate enough to be in attendance.

### What Do You Mean?

If Moscow witnessed the mobilization of troops, some one wonders what Warsaw.

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### Florence Austin and Her Artist-Pupil.

Florence Austin, the American violinist, announces her annual recital at Aeolian Hall, New York, for December 3. She was soloist at the present Maine Music Festivals, at Bangor and Portland, where she was heard with the Boston Opera House Orchestra.

Charlotte Moloney, her artist-pupil, gave a recital at the Shrine Theatre, Rutland, Vt., September 25. Miss Moloney's New York friends have heard that she appeared before a capacity house, so beautifully did she play that each number was received with enthusiasm. Following were her selections:

Prize Song, from The Meistersinger.....Wagner-Wilhelmj  
Valse de Concert.....Musin  
Romance from Concerto in D minor.....Wieniawski  
Liebesfreud.....Kreisler  
Air (for the G string).....Bach  
The Bee.....Bohm  
Scenes de la Caida (No. 4).....Hubay  
Charlotte Moloney.

### Wolle at Nazareth.

In the Nazareth (Pa.) Moravian Church, Dr. J. Fred Wolle gave an organ recital on September 24, assisted by Mrs. David D. Wood, vocalist. The program was as follows:

Panacaglia.....Bach  
The Little Post Horn Air.....Bach  
Tocatta, air and fugue.....Bach  
Dr. Wolle.  
Slumber Song.....Franz  
Mrs. Wood.  
Liebestod from Tristan and Isolde.....Wagner  
Dr. Wolle.

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## FORT WORTH MUSICIANS BACK FROM EUROPE.

Some Have Returned and Others Are En Route—Activity in the Local Fraternity—New Male Quartet.

Fort Worth, Tex., September 9, 1914.

The beginning of the war found a number of Fort Worth musicians in Europe, but I am glad to state that all have either returned or are en route. Lucy Ault, violinist, studied in Germany during the summer, but left with a party of English friends soon after the opening of hostilities and after much difficulty secured passage for America. W. J. Marsh, organist of the First Presbyterian Church, who spent the summer with his parents in England, returned last week. Carl Beutel, musical director of Texas Christian University, has been touring Europe since June, but has recently returned. Josef Rosenfeld, who has been studying with Hans Becker, is expected home September 15, and Yves Nat, who will be with the Texas Woman's College this season, is reported to have sailed from Havre on August 31. Mrs. Frank Morris, who is in Liverpool, will return soon, while Katherine Rose and Edna Lewis are en route.

### A MIDSUMMER RECITAL.

An interesting midsummer recital was given by three pupils of Thomas Holt Hubbard, Mrs. Edwin H. Neu sang "The Fairy Pipers" (Brewer), "The Swallows" (Cowen), and "Margery" (Bischoff), revealing a pleasing voice of wonderful clearness, her work being characterized by effortless tone production and good diction. Mrs. Thomas Holt Hubbard, contralto, sang "When You Come Home" (Squires), "The Dream-maker Man" (Nevin) and "The Voice of the Rain" (McCoy) with a great variety of expression, her rich tones being intensely dramatic in "The Voice of the Rain." Mermod Jaccard, bass, followed, singing "Neptune" (Gordon), "The Armorer's Song" (DeKoven) and "The Clank of the Foeman's Steel" (De Lazzare). Mr. Jaccard is one of Fort Worth's younger singers, but he surprised his auditors by the depth and smoothness of his tones. His voice ranges from low B flat to G above middle C, and throughout the scale maintains the quality of the true basso. The accompaniments were played by Janet Shepard, who was at all times in perfect accord with the singers. Mr. Hubbard's first year as a vocal teacher has shown gratifying results and his pupils sing with good tone and clear enunciation as well as a confidence which shows technical understanding.

### APOLLO MALE QUARTET.

A new organization which will doubtless add much pleasure to the musical life of the city is the Apollo Male Quartet. The members are: W. C. Eichenberger, first tenor; A. F. Mills, second tenor; Walker Moore, baritone, and M. C. VandeVenter, bass. Composed as it is of four good voices which harmonize beautifully, this organization will do creditable work this season. Several former appearances have been unusually satisfactory.

### HARMONY CLUB CONCERT COURSE.

The deplorable conditions in Europe will have little or no effect on the Fort Worth musical season. The Harmony Club has just issued an attractive booklet announcing the following concert course: Louise Homer, October 20; Ferruccio Busoni, December 1; Helen Stanley and Francis Ingram, joint recital, January

20, and the Zoellner String Quartet, February 16. It will be seen that all these artists are Americans with the exception of Busoni, and it seems very unlikely that he will



ALEXANDER MOISSI.

The famous Italian actor, who became a German citizen after the outbreak of hostilities and enlisted in the Prussian army, Max Reinhardt has been paying Moissi 100,000 marks salary at Deutsches Theatre.

be detained in Europe. In addition to this splendid course an engagement of the Minneapolis Symphony Orchestra is



AMERICAN ARTISTS GIVE A CONCERT IN BERLIN FOR THE BENEFIT OF THE WAR FUND.  
The audience consists almost entirely of Americans.

announced for February 12. The local manager is James F. Roach, whose enthusiasm in this undertaking is to be greatly commended.

### HARMONY CLUB MEETINGS.

The Harmony Club will begin its regular meetings on October 7, and an interesting year's study of the classic composers has been planned. The choral work again will be in charge of Carl Venth, the efficient director of last year. The committee in charge of the piano department consists of Mrs. E. Clyde Whitlock, Mrs. F. Byrd Lary and Marian Douglas. The voice department is in charge of Mrs. W. C. Bryant and Mrs. Frank Morris, while the concert work is handled by Mrs. T. H. Wear, business manager; Mrs. A. L. Shuman, assistant manager; Mrs. W. B. Tyer, Marian Zane-Cetti and the club's president, Mrs. J. F. Lyons.

### STRONG MUSICAL FACULTIES.

Both Fort Worth Colleges will open with strong musical faculties this season. Texas Christian University retains the capable director of last year, Carl Beutel, while associated with him as codirector will be George Elliot Simpson, whose efficient work as director of Polytechnic College is well remembered. Mr. and Mrs. Frederic Cahoon retain their former places as heads of the violin and voice departments respectively.

Texas Woman's College, which succeeds Polytechnic College, will open with a faculty of high standing. Yves Nat, the young French pianist, who toured with Tetraxini last year, has been engaged to direct the piano department. Andrew Hemphill, the tenor, will direct the vocal work and be in charge of the City Conservatory. Carl Venth, one of the best musicians in the South, will have charge of the College Conservatory and teach violin, harmony and composition.

Thus with many excellent private teachers, Fort Worth offers unusual advantages to the student of music.

L. M. L.

### Mendelssohn Choir Suggestion.

[Vancouver, B. C., Sunset.]

While America may be the gainer on account of the terrible war, Europe will be a great loser musically in a choral way, for the reason that the great Mendelssohn Choir, which is one of our national institutions, has been obliged to cancel its whole series of concerts planned for 1915.

Let us hope that the management may see its way clear to coming West with the choir, instead of crossing the Atlantic; we firmly believe that the audiences which would turn out to hear them would fully reimburse them for any outlay which would be incurred.

### Kind Words on Music.

What drives the upper ten thousand to the concert halls? It is the facility of the enjoyment. One does not have to think in listening to music. It is taken as a nerve stimulant, like tea, coffee and tobacco. Moreover, the personality of the executing artist plays an important part in music. That's what makes women, in particular, wild about it. They nearly always forget the work for the individual soloist or conductor who interprets it. This music cult is simply a disease of modern civilization, like the anemia of our young women and the nervous prostration of our mental workers. As for the general run of music folk, none of the other arts can show anywhere

near so much stupid conceit and general imbecility as those who cultivate the tonal art.—From "Kraftmayr," the musical novel by Wolzogen.



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He is master of the best Italian traditions of vocal art—a smooth, flowing and brilliant style. Coupled with this bel canto are the rich temperament and musicianly qualities of the one-time instrumentalist. Mr. d'Arnalle is especially happy in his singing of the German classics, for he insists upon really singing them, and so his readings of Schubert, Schumann and Brahms have always been a delight to those who worship at the shrine of the best in vocal art. In all his appearances, whether in opera or concert, his sincerity and lack of affectation have carried his audiences with him, and won for him an affectionate place in the heart of the music-loving public of all the European capitals.

An example of this artist's versatility is shown when some time ago he finished singing under Richard Strauss



VERNON D'ARNALLE

in a Strauss Festival, and immediately joined Saint-Saëns for some concerts in France, while a few weeks later he was actively engaged with Italian opera in Rome.

Mr. d'Arnalle possesses an almost unlimited repertoire and will be heard in America this season in some of the historical programs which have proved such an attraction abroad.

**Carl Bernthaler's Baton Activities.**

Six years of orchestral conducting in Pittsburgh, Pa., is the record which Carl Bernthaler, of that city, has to his credit. With the exception of the summer season of 1911, when he conducted the Cincinnati Symphony Orchestra, he has given of his unbounded enthusiasm and never tiring efforts to place on a high artistic plane a representative symphony orchestra for Pittsburgh. His work began there in 1908-1909 when he was the assistant conductor of the Pittsburgh Orchestra, whose conductor was then Emil Paur, and when that leader went to accept a position in the Berlin Royal Opera, Mr. Bernthaler was engaged as successor to Mr. Paur. The Pittsburgh Symphony Orchestra is no more, but the Pittsburgh Festival Orchestra is very much alive and a creditable example of Mr. Bernthaler's industry and perseverance. For six summers Mr. Bernthaler has conducted the concerts of this organization to the entire satisfaction of the public and the members of the orchestra.

The choirmaster, who for fifty-eight years has led the singing of a Michigan congregation, has the doleful record of having sung at 500 funerals in that time.—Wheeling (W. Va.) Intelligencer.

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Nothing but illness, however, interferes with the daily and weekly schedule. Every day, except Sunday and Monday, the work begins with individual practice immediately after breakfast. At eleven o'clock the four artists meet for ensemble in a little chalet a few rods from the house. After lunch, much the same plan is adhered to—individual practice followed by concerted playing. The evenings, save on Fridays, when a more or less formal rehearsal is held for members of the Pochon family and a few friends, are unoccupied, and then each one follows his particular bent, including, usually, a spirited game of bridge.

On Saturday evenings the Flonzaleys journey to the beautiful home of their patron, E. J. de Coppet, and on Sunday they are ready for the weekly concert in the music room of the De Coppet villa, an event for which invitations are eagerly sought. Monday is the Flonzaleys' day of rest.

**Auer in Dresden.**

Mr. and Mrs. Arnold Volpe are shown in this picture with Prof. Leopold Auer between them. The snapshot was made in Dresden before the illustrious violin maestro



PROF. LEOPOLD AUER AND HIS PUPIL, ARNOLD VOLPE, AND MRS. ARNOLD VOLPE.

This photograph was taken at Leaschwitz, near Dresden, last July.

became marooned in that city and unable to return to his St. Petersburg home and pupils.

**Nina Morgana at Maine Festival.**

Nina Morgana, soprano, is singing at the Maine Music Festival, held at Bangor and Portland. She appeared Saturday evening, October 3, at Bangor, and will sing this evening, October 7, in Portland. Her numbers are by Bellini and Gounod.

A complete account of these appearances will be given in the October 14 issue of the MUSICAL COURIER in the report of this festival.

Miss Morgana had been engaged to sing with the Chicago Grand Opera Company this year, but, on account of the cancellation of its season, she will now be available for concerts and recitals.

Miss Morgana is at present coaching with A. Carbone, the New York vocal authority.

King Albert of Belgium is a very good violinist.

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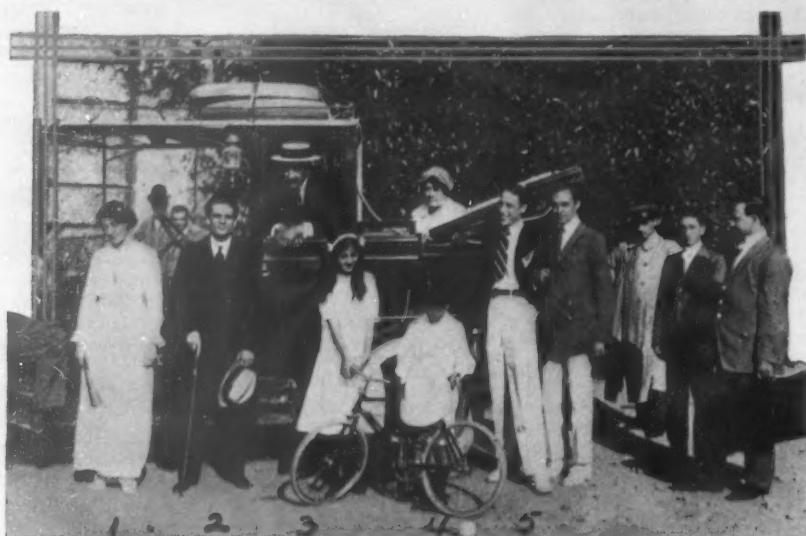
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FRANCIS MACMILLEN AT THE VILLA LANTE, AT ORTE, NEAR ROME, ITALY.  
(1) Lady Matilda Lante, (2) Francis Macmillen, (3) The Duke Lante della Rovere, (4) The Duchess Lante della Rovere, (5) The Count Chalani.

### Macmillen in Rome.

The accompanying photograph shows Francis Macmillen with the Duke and Duchess Lante della Rovere and their daughter, Lady Matilda Lante. It was taken on the occasion of a visit of the violinist at the Villa Lante, near Rome, where he has spent much of his vacation time in the past few years. The estate is one of the most ancient in Italy and is a favorite rendezvous of many great personages, including King Victor Emanuel, who has been a guest there on more than one occasion. The della Roveres and their cousins, the Orsinis, between them have given seven Popes to the world.

### Christine Miller at Norwich.

The Bass Clef Club of Norwich, Conn., presented Christine Miller as soloist at the last concert of the season, and the club and press were enthusiastic in their praise of this young artist's work. The Norwich Bulletin stated the following: "Miss Miller's appearance was looked for with the keenest anticipation and her work was wonderfully pleasing. Her voice is rich, full and even, and her art mature. A brief explanation of her German group enabled the audience to heartily enjoy this number. Her English group was well chosen and showed her versatility."

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Paterson, N. J., October 4, 1914.

The Paterson Music Festival Association has started upon its thirteenth season with a record chorus. There are already registered 150 more singers than at this time a year ago. Applicants are applying daily for membership cards, and if the present increase continues very long, Paterson will have a remarkably large group of singers.

C. Mortimer Wiske, the director, is arranging several new novelties for the festival programs. There will be many new and unusually attractive features for the concerts. Too, Mr. Wiske is negotiating with many of the world's best known soloists for this occasion.

### GERTRUDE FOZARD TO GIVE RECITAL.

"Little Gertrude Fozard," the young singer of Paterson who created such a sensation last spring when she won the competition for local soloists at the annual Paterson Festival, will give a song recital in the high school auditorium, on Wednesday night, October 7. Following this appearance she will leave for Cincinnati to take up her studies at the Cincinnati Conservatory of Music. It will be remembered that the Paterson Music Festival Association had arranged for her to continue her musical education at the Royal Conservatory in London. On account of the war, however, this became impossible, and instead, Miss Fozard will go west. In Cincinnati she will take up all of the branches of music necessary to make of her a full fledged artist. All of her expenses are to be borne by the Paterson Festival Association.

T. W. ALLEN.

### JERSEY CITY ITEMS.

17 Brinkerhoff Street,  
Jersey City, N. J., September 26, 1914.

Mr. and Mrs. Augustus Wilson, who have been for several years in the choir of the Emory Methodist Church, have returned from a vacation spent at Ocean Grove. Mr. Wilson goes to a New York church as tenor soloist, while Mrs. Wilson will remain with the Jersey City choir.

Karl Krieg, a young violinist, an exponent of the Heermann-Sevcik school of instruction, and who has been studying for several years with Michel Scapiro, has opened his studio at 117 Fairview avenue, this city. Mr. Krieg has made a good use of his years of study, acquiring a correct technic, and this, augmented by natural talent, insures him a bright future.

The following is a program given by the young violinist, assisted by Daniel Lieberfeld, pianist: Concerto in G major, No. 7 (De Beriot); nocturno (Scapiro); "Frühlingsrauschen" (Sinding), legende (Wieniawski), minuet in G major (Beethoven), "Souvenir" (Drdla), "Chanson Sans Parole" (Scapiro), gavotte (Scapiro), Karl Krieg; prelude (Rachmaninoff) and valse scherzo (Moskowski), Daniel Lieberfeld; "Dance de Tziganes" (Nacher), Karl Krieg.

JESSIE BRUCE LOCKHART.

### Praise for Palestrina.

Palestrina, the oldest of all composers whose works are still likely to be heard in concert halls, was until recently believed to have been born in 1524 or 1526, says the New York Evening Post. Riemann accepts the latter date, for which Haberl pleads. But more recent researches seem to indicate that Palestrina was born in 1514. In view of this discovery, preparations have already begun in Italy for worthily celebrating its one hundredth birthday of the master who marks the climax of Catholic church music as Bach does that of the Protestant Church. Wagner was a great admirer of Palestrina, and Saint-Saëns thinks that the beginnings of modern musical expression must be sought in the "Stabat Mater" of that old master.

### Where We Got It.

There is reason to regard the Hindus and the Chinese as in possession of some form of musical notation. The Greeks had a system of writing music, but its comprehension evades us. The Latin notation was, like that of the Greeks in this one particular, alphabetic. A generally accepted tradition credits St. Gregory with the reduction of the scale to the octave and the naming of the seven notes, a service which has commonly won for him the credit of the invention of the art of writing music.—New York Sun.



MERCEDES DEVRIES-SCHMIT AS A RED CROSS NURSE.

French army at the general's headquarters under General Gallieni.

Mme. Schmit, who is the daughter of Herman Devries, the Chicago vocal teacher, is shown in her Red Cross uniform. She is an active member of the Red Cross nurses. Mme. Schmit, who is well known in Chicago, where she made her home for many years, was previously an American citizen, her father, Herman Devries, being an American by birth.

New Orleans plans to open its opera season on November 12.

### Germaine Schnitzer Praised.

Boston and New York critics have extolled Germaine Schnitzer's pianistic ability in no reserved manner. The following press notices show their unqualified and unanimous praise of the pianist:

To say that Miss Schnitzer achieved success is to put it all too mildly; hers was a blazing triumph, a complete conquest of the hardened and the inveterate among concert goers. This girl is, without question, the greatest and most important new voice in piano playing that has sounded upon us for a decade at least. Miss Schnitzer has the soul and temperament of a genius.—Boston Journal.

... In the course of fifteen or twenty minutes, Miss Schnitzer provided the patrons of these concerts with more sensations than they had experienced probably in as many months. Only one performance of the Liszt E flat concerto, out of the dozens which have been given in this city of late years is to be ranked at all with the performance of yesterday. This was in 1906, when Dr. Muck and Moriz Rosenthal played the concerto together. That sensation was, if anything, eclipsed by the effect of yesterday. With Dr. Muck's enthusiastic assistance, she simply overwhelmed her auditors. ... From here on the performance was really incredible. Miss Schnitzer played like a demon! And this is the way the concerto ought to be played; the way in which not three performers have been heard to play it in this city.—Boston Post.

... There is more to be said. She is a musician in the narrow meaning of the word; she is also a poet. Such women and men are very rare, and it is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists. Seldom does any pianist display both strength and tenderness, both marked mechanical proficiency and sentiment that is charged with womanly feeling and arises to imaginative heights.—Boston Herald.

Miss Schnitzer, who is not yet twenty-five, indubitably is on the high road to achievement that should place her in the front rank among the pianists of the period. Hers is an individuality that has grown to know the worth of poise and restraint as well as exuberance and warmth of feeling, and it is in this command over her emotional and intellectual forces that makes her performance attain the significance it does.—New York Journal.

Miss Schnitzer actually humanized her recital. ... If one piano piece more than another is hackneyed it is Schumann's "Car-



GERMAINE SCHNITZER.

naval." Yet it came as new to Miss Schnitzer's audience as it seemed to come to her. They heard and she felt it not as a minute tour de force, but as the swift procession of romantic fancies that unrolled itself before Schumann's eyes and ears. Once more the fitful pageant had the glamour that is its fluid life. ... No wonder Miss Schnitzer humanized the recital. Imagination and poetry were in play in it.—New York Evening Sun.

(Advertisement.)

### An Interview with Frances Ingram.

"How is it," Frances Ingram was asked in a recent interview, "that you meet with such tremendous and unflinching success in singing the 'Cry of Rachel'? I hear it from every side. In fact, only the other day I was told of a lesson in sympathy conveyed to one heart through your wonderful interpretation of this song."

"How do I do it?" replied Miss Ingram. "Why, I don't know unless it's because I don't try to make an impression. In my delivery I know that I have either a message to give, a picture to paint, or a story to tell, all depending upon the character of the song. Now my only effort is to make it clear to my listeners. Using the 'Cry of Rachel' as an example—you remember that it is merely a character sketch, so to speak. Therefore I see before me the mother who is half crazed with grief at the loss of her only child, her bough of the almond tree fair. I see her beating on the great barrier between her and her loved one, stretching out her arms to the unknown Power

which has so cruelly robbed her life of its reason for existence. So keenly do I feel her sense of darkness and her prayer for the dawn of light to open again, that for the moment the audience is entirely lost to me. In its place there is nothing left but the great black abyss of the mother's despair. Many times I have been startled by the tremendous applause which the song has evoked. I invariably have to repeat it once and several times twice. Upon return engagements, requests come in for me to please sing the 'Cry of Rachel.' I must admit that it is a success. Sometimes I wonder if it is not the sentiment in the song, for I am sure that the only effort I put forth is to feel every word. I am so happy and pleased if it has touched the heart of anyone and helped them ever so little, for by this I know that the message has been re-



FRANCES INGRAM.

ceived—the greatest commendation an artist may hope for."

### Percy Hemus "Draws."

New York, October 1, 1914.

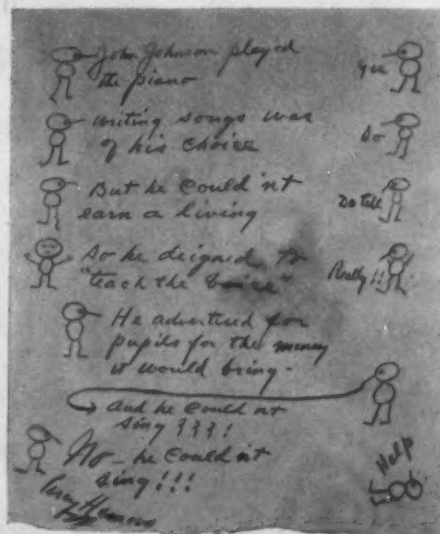
To the Musical Courier:

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Sincerely, PERCY HEMUS.

### Georgia Kober Relates Experiences.

A MUSICAL COURIER representative called at the Sherwood School, Chicago, Wednesday afternoon, September 30, to meet Georgia Kober, president of the school, upon her return from Europe. The Sherwood School now occupies all the third floor in the Fine Arts Building Annex and these new accommodations are far superior to those found in its former home. The rooms are more spacious, more numerous and the atmosphere generally

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speaking, is more school-like, and frankly speaking, the reporter told Miss Kober that he expected big things hereafter from the Sherwood School. When asked by the president as to the object of his visit, the reporter told Miss Kober that he had been directed to secure an interview for the MUSICAL COURIER from her.

"First of all, how often have you been to Europe?" was the first question ventured.

"This was my first trip to Europe. I was in Berlin only ten days before war was declared, and I did not see any evidence of anything of a disturbing nature in Berlin up to the time of the mobilization of troops, after which there was excitement everywhere, train service was crippled at first and finally within a very few days there was no train service at all. Not speaking German very well I was greatly handicapped and in several instances was followed to my pension and questioned closely, was



Photo by Matzene, Chicago, Ill.

GEORGIA KOBER.

arrested six times as a Russian spy, four times as an English spy, but my passports saved me from going to jail. I was given less than two hours' notice to leave Berlin, but was fortunate enough to leave on the special train provided for Americans for Holland and from Holland I went to London.

"I toured England in a motor car and before leaving London had the pleasure of meeting Lord Northcliffe at a tea and we had a most delightful and interesting hour together, as I found him a most courteous and charming gentleman and I cherish very much an autographed photograph of himself which he was kind enough to send to my hotel."

When asked if she had witnessed any interesting scenes of the war, Miss Kober replied: "I saw thousands and thousands of soldiers in Germany, Holland and England, but I saw only two trains full of wounded, and the view was enough to make any heart bleed for those poor fellows and their families. I have seen Europe under trying conditions, but hope to enjoy another vacation after peace is restored in that beautiful country."

Miss Kober will appear again this year as soloist in concert and recital all over the country and head the singing department at the Sherwood School, where for five years she has been the energetic and popular president.

## MME. BLOOMFIELD ZEISLER INTERVIEWED.

Noted Musicians Visited by the Pianist During Her Summer Trip Abroad—Enjoys Long Tramping Journey.

Last Wednesday afternoon, September 30, a representative of the MUSICAL COURIER called at the residence of Fannie Bloomfield Zeisler, in Woodlawn, Ill., in order to secure an interview from the brilliant pianist on her return from Europe. He was ushered into the sumptuous drawing room of Mme. Zeisler's home, in which can be seen autographed photographs, from the world's most celebrated composers, singers, pianists, violinists, and conductors, and while he was looking over the innumerable trophies won by Mme. Zeisler in her career, the hostess came in. Being told the object of the MUSICAL COURIER man's visit, she invited him to take a pad and pencil and the interview developed itself in regular dictation. Unfortunately for the readers of the MUSICAL COURIER the caller was not a proficient shorthand writer, and many of Mme. Zeisler's piquant remarks will necessarily have to be omitted.

"As you know, we left for Europe on the steamship La France, one of the greatest hotels afloat. I have often traveled on the French line boats, yet their other steamers do not compare in any way with this remarkably comfortable La France. It has been beautifully designed, one full floor being given to parlors, smoking room, lounging room and library. While on La France I again had the pleasure of meeting Captain Poncellet, one of the most refined gentlemen I ever have met. Beside, he is an excellent musician and speaks English fluently. You cannot tell enough in your paper about Captain Poncellet to express Mr. Zeisler's and my gratitude for this wonderful skipper. While on La France I played for the orchestra and Anna Case, soprano of the Metropolitan Opera, who was on the same boat, and who, by the way, is the possessor of a beautiful voice, sang several arias.

"When we reached Paris, Moszkowski and his son called on us. By the way, Moszkowski's son now is at the front in the French army. As you know, Moszkowski married the sister of Chaminade and though he is a German by birth he was naturalized a Frenchman and his son took the adopted country of his father for his nationality. Mr. Zeisler and I for the last ten years wanted to take a trip to Europe and tramp through villages instead of going to fashionable resorts. For ten years we have been unable to accomplish this desire; once Mr. Zeisler was sick, another time something else happened and so on until this year we made up our minds that nothing would stop us from taking a long tramp across Switzerland. Equipped with our knapsacks strapped over our shoulders, our walking stick in hand, shod with heavy boots, we reached Lausanne, where we were met at the depot by a machine sent by Josef Hofmann and we enjoyed a drive to Mt. Pelerin, where Hofmann has his summer residence. This is very close to Vevey. We spent a most charming afternoon and evening in that very interesting house, which was built on plans drawn by Hofmann, who, as you may know, is an inventive genius. The automobile in which we drove had been built by Hofmann, who has secured many patent rights on different parts of automobiles. His automobile workshop is even more remarkable than his

music room, and his beautiful wife has made their home a place of industry, rest and culture. We expected the next day to go and see composer Poldini, but he was in Pest, staging his new opera. Now, on account of the war I wonder what happened to Poldini and his opera.

On the following day we were invited to the home of Paderewski, at Morges, near Lucerne. Before dinner the Paderewskis took us to their chicken farm, which is noted the world over, as many new specimens are being bred solely on that farm. All over the walls of the chicken coops are hung diplomas won by the Paderewski chickens at different fowl exhibitions all over the world. Paderewski has also one of the best known collections of Chinese art of all kinds and Chinese masterpieces are to be seen all over the house. The Paderewskis have that Polish hospitality for which that country is famed, and people are dropping in on the Paderewskis daily from every part of the world during the summer season. While we were entertained by them we met eighteen or twenty people and many of them from different countries.

"After leaving the Paderewskis we went to Les Avant, near Montrey, and when reaching that little town Mr. Zeisler at the station wished to buy tickets for Interlaken and wanted to pay for the transportation with paper money. He was informed that only coin would be acceptable and for the first time then we knew that something was wrong. We had been tramping for a week or so in the mountains and were far from realizing that one of the big dramas in the civilized world was being enacted beyond our sight. From the stationmaster we got the information that Russia and Germany and Austria were at war. From the station Mr. Zeisler went to the hotel, which was closed, yet he met several friends who were able to exchange some of Mr. Zeisler's paper money for gold. Then the tickets were purchased and we reached Interlaken the same day, where we found matters still worse, as there were many Americans nearly stranded in that locality. A committee for American relief was started at once and Mr. Zeisler was elected chairman of the committee.

"While at Interlaken we were told that mobilization of the Swiss army had taken place, and to think that such a small nation brought together 450,000 men at the expense of forty million francs a month is enough to make one shudder. Mobilization stopped all traffic for a long while and the American committee was very much put out, not

knowing how they could reach the frontier. However, Mr. Zeisler and the other men on the committee chartered a special train made up for Americans and by Americans. We had on that train very good accommodations, yet it took fifty-seven hours from Lucerne to Rotterdam. Most of the trip was made through German territory, and we were beautifully treated all through the journey, the inhabitants of the places where we stopped, cheering 'Hoch America.' The burgomaster of one of the large towns asked us when we would return to America to tell the truth about the manner in which we were treated on our journey and really the truth is that we were treated gallantly everywhere.

"We came back on the steamship Rotterdam, where we had the pleasure of meeting several musical celebrities, Johanna Gadske, Mme. Schumann-Heink, Max Zach and Lura Abell, the assistant to the Berlin representative of the MUSICAL COURIER. The Rotterdam, on which we had three rooms, was packed, and it was only due to one of my sons that Max Zach was able to return by that boat to America, as he shared his room with the distinguished conductor of the St. Louis Orchestra."

The interview then was near a close, but the reporter could not help but ask about Mrs. Zeisler's sons. "Well, here are a few snapshots," said Mrs. Zeisler, "which were taken by my son Ernest. My baby boy is shown on the picture taken at the Paderewski home. He is a nice boy, my Paul," said Mrs. Zeisler. "He is only sixteen years old and has entered as a student of Harvard University this year. He could have entered last year, when fifteen years old, having graduated from high school when only fourteen, but his father would not let so young a boy enter Harvard. I am very proud of my boys and I have reason to be."

Mrs. Zeisler then was kind enough to give the reporter the accompanying pictures, one showing the brilliant pianist with Johanna Gadske and Ernestine Schumann-Heink on board the steamship Rotterdam. The other picture shows the Zeisler residence in Chicago, and the group picture shows Mme. Zeisler standing next to Mme. Paderewski, Paderewski, Sigmund Zeisler and his son. At the entrance door Mrs. Zeisler was asked if she would be very busy giving concerts this year and her answer was "More so than I expected. I am glad to be back home and will be even happier when the war will be over and peace once more restored in the world."

### AT HOME OF PADEREWSKI.

Fannie Bloomfield Zeisler and the Polish pianist are standing together. Between them is Paul Zeisler, son of Mme. Zeisler.



### ON THE SS. ROTTERDAM EN ROUTE TO NEW YORK.

Left to right: Johanna Gadske, Ernestine Schumann-Heink, Fannie Bloomfield Zeisler.



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THE ZEISLER RESIDENCE IN CHICAGO.

### Myrna Sharlow's Opportunity.

Myrna Sharlow's first real chance on the operatic stage came last March, when Mme. Melba's sudden indisposition just before a scheduled performance of "La Boheme," at the Boston Opera House, gave the young American girl the opportunity to sing Mimi. She was born in Jamestown, N. Dak., July 19, 1893. Her first appearance in public was made in the Otis Skinner production of "Kismet," in which she sang during the autumn of 1911. The following season she was engaged by Henry Russell for the Boston Opera Company. Small parts at first, and then more important ones fell to her share. At the close of the season she undertook a concert tour of New England with several members of the Boston Opera Company, winning considerable success, while the following summer she spent in study with the vocal teacher, Frederick E. Bristol. The quality of her work steadily won her admirers during the winter of 1913-1914, but her greatest opportunity presented itself at the close of the season, when, virtually at the twelfth hour, she was called upon by Mr. Russell to substitute for Mme. Melba as Mimi in "La Boheme" without opportunity for as much as a single rehearsal. With perfect assurance and the self-possession of a veteran, Miss Sharlow interpreted the role in so finished a fashion as to win the heartiest approbation of the most exacting critics.

Her triumph at this performance led to an engagement at the Covent Garden Opera House, in London, where, on July 16 last, she had the honor of creating the role of Samaritana in the first production of Zandonai's "Francesca da Rimini." The London newspapers were enthusiastic about her work. The music critic of the London Globe wrote: "Another individual success was won by Myrna Sharlow, who sang Samaritana. Miss Sharlow sang with an amount of charm that proved her to be a very valuable acquisition"; while the London Times stated: "A special word of praise seems due Myrna Sharlow, who, as Samaritana, sang with an appealing freshness of voice in the duet with Mme. Edvina in the first act."

At the close of the Covent Garden season Miss Sharlow returned to America and the illness of Helen Stanley gave her another opportunity. With but one rehearsal the young soprano sang Micaela in the New York Century Opera Company's recent production of "Carmen," revealing herself to discriminating musicians as an artist of the truest stamp by the beauty of her voice and the deftness of her impersonation of the Spanish peasant maid. Miss Sharlow was engaged to sing at the first Sunday night concert at the Century Opera House and won new laurels by her rendition of the "Bird Song" from "Pagliacci." She will spend the remainder of this season in concert work.

### D'Aubigné at Nice.

D'Aubigné, the voice teacher, who makes his home at the Villa D'Aubigné at Sevres on the outskirts of Paris, and who has also a permanent home on the Rue de Lepante, Nice, has decided to remain in France throughout the war. He has turned over his Sevres villa to the Red Cross Society as a convalescent home for wounded French soldiers, and it may be added that no place could be better suited for this purpose, as this villa is a very spacious one and is situated high up on the hillside just adjacent to the famous park of St. Cloud.

Mr. D'Aubigné has taken all of his pupils with him to Nice. As he had a home there, there seemed to be no reason for fleeing France on account of the war, Nice being far removed from the seat of hostilities. It has been for

some years Mr. D'Aubigné's custom to close his Sevres villa during the winter and take his entire class to Nice during January, February and March, so that his departure this year was only necessarily a little earlier than usual, but his plans were otherwise unchanged.

### David Bispham Begins Season Early.

David Bispham has hardly known where his last season ended and his present one began. He sang very late into the summer and began early in September, when he appeared at Mount Kisco in the great Red Cross benefit that was given by some of the most prominent members of the dramatic profession in Miss Leonard's Open Air Theatre. Mr. Bispham was in excellent voice and sang "Where'er You Walk," the "Prologue" to "Pagliacci" and, by especial



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MYRNA SHARLOW AS MIMI IN "LA BOHEME."

request, the ever popular "Danny Deever," which he has made one of the most widely known songs of present day literature.

September 26, Mr. Bispham appeared for the benefit of the Presser Home of Aged Musicians founded by Theodore Presser. A delicate compliment was paid Mr. Bispham when one of his records was placed in the corner stone of the building. It is evident that there was pride in the fact that Mr. Bispham was a Philadelphian.

Mr. Bispham also sang before the members of the Tukenek Club, of which he was formerly president. This is one of the foremost of the clubs of Connecticut, near the baritone's country home. Besides singing many well known selections, he recited and acted "King Robert of Sicily."

Among his early engagements are appearances at Columbia University, New York, and in Philadelphia, for the third time under the auspices of the Pennsylvania University.

The Carlsruhe Conservatory had 901 students last season.

### Minneapolis School of Music.

Minneapolis, Minn., October 2, 1914.

Signor Fabbrini, Harrison Wall Johnson and George Riecke are announced to give illustrated talks on the Beeethoven Cycle—six concerts offered by the Minneapolis Symphony Orchestra. They will be assisted by Karl Scheurer, violinist; Esther Jones Guyer, contralto; Ebba Sundstrom, violinist; Sudworth Frazier, tenor, and Mrs. Pendleton. The dates for these events will occur on Saturday mornings, preceding the orchestral concerts, at 11 o'clock, in the school recital hall, and will be open to the general public without charge.

Helen Elken, soprano, of North Dakota, and Ruth James, soprano, of Tracy, Minn., returned during the week to continue their vocal studies with William H. Pontius.

An informal reception and tea was given on Friday afternoon, September 25, with Signa C. Olson as hostess of the occasion, assisted by Louise Harrison Adams, of the faculty.

Mrs. Herbert Pendleton, pianist, and Ebba Sundstrom, violinist, will give the regular Saturday morning faculty recital, October 10.

Alma Shirley, soprano, pupil of William H. Pontius, and Olga Hesse, pianist, pupil of Signor Fabbrini, gave a concert in Rice Lake, Wis., Friday evening, September 25.

Charles M. Holt will direct the University of Minnesota Dramatic Club (The Masquers) again this year. Trials for new members were held last week, and over a hundred prospective Thespians appeared. A strong modern drama will be presented at a downtown theatre some time before the holidays. Plays by Bjornson, Shaw, Giacosa and Bennett are under consideration.

Mary G. Kellett gave a pleasing recital of several of Browning's poems recently. The program included "Count Gismond," "Andrea del Sarto," "My Lost Duchess," "A Tale" and "Prospice."

Alice O'Connell will direct the plays for the University Farm School again this year. Harriet Hetland has begun her classes with the St. Paul Y. W. C. A. Hazel Bartlett has charge of the expression work for the St. Paul Institute this year, and Miss Bartlett and Beulah Brown each teach two evenings a week for the institute extension work.

### John McCormack Due Very Soon.

John McCormack, the tenor, is booked to return to America on the steamship Mauretania, which is due in New York, October 16.

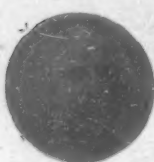
Mr. McCormack will open his season in Fort Wayne, Ind., Monday, October 26. His first concert in New York will be given in Carnegie Hall, Saturday evening, October 31.

All of the tenor's European engagements, excepting those in London, Paris and Ostend, were cancelled following the outbreak of the war, and he has been resting quietly at his home in Hampstead since August 1.

"This unfortunate war," John McCormack wrote to Charles L. Wagner, his manager, "is not without its good side. It has enabled me to enjoy the first real rest I have had in almost four years."

### Fremstad Triumphs at Seattle.

Word has been received at the Foster & David offices, New York, that Mme. Fremstad's first concert of the season, at Seattle, October 1, was a splendid triumph. Mme. Fremstad was greeted by a large and enthusiastic audience and she was obliged to respond to many encores. Her New York recital will be given at Carnegie Hall on the afternoon of December 16.




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## CHARLES W. CLARK MAKES HOME IN AMERICA.

American Baritone Returns to His Native Land—Interesting Incidents of His Career—M. H. Hanson Will Be Clark's Manager.

Charles W. Clark, the American baritone, who has just completed arrangements to be managed by M. H. Hanson during this season, is almost too well known to the musical public of the world for work to require any special comment, but it may be worth while to recall some of the incidents of his early career and of his later appearances.

As has already been told in the columns of the MUSICAL COURIER, Mr. Clark was the son of a miller, and was himself, as a boy, a miller. Even during the time when he was busy at the mill he was always singing, and during those early years he also received some instruction, which must have been of an excellent kind. He sang in public off and on, but, of course, he did not consider himself a musician, or, at least, not professionally, for he was a professional miller, and if it had not been for an accident he probably would have gone on to the end of his days being a professional miller instead of a professional musician, for it is well known that there are many great talents buried in regular commercial lines, talents which some accident might have brought forward, but which have never been subjected to the necessary impetus or the indispensable shock or influence. This accident (and the incident has also been recorded in these columns) was the breaking of a mill stone and the flying of a bit of grit into one of Mr. Clark's eyes. It was thought for a while that he would be rendered blind. His work at the mill had perforce to stop, and so it was that he took up music professionally. His talents had always been recognized in his home community and the surrounding territory, and when he began to put his mind entirely upon the problem of music, the scope of his work soon broadened until he became a well known figure in the Middle West where he lived. But he was still very young and very ambitious, and he believed that he could conquer the world and win a high position in what he now recognized as his chosen art; and subsequent events have proven that he was right.

After advancing as far as he saw his way clear in his restricted home surroundings, he decided to go to England, and his success in London was immediate and sincere. His later travels, too extensive to be given here in detail, have taken him to all the great capitals of Europe, and he has been uniformly successful everywhere. He has had the honor of being decorated by the French Government and has been presented with medals by both the Beaux Arts and the Conservatoire. He was the first American singer ever to appear with the famous Conservatoire Orchestra of Paris, the oldest and generally considered to be the best symphony orchestra in France, and one of the leading orchestras of the world. In Paris, where he made his home for some years, he was recognized as being one of the leading resident artists, and his services were in frequent demand by conductors of the prominent symphony orchestras for solo work, both alone and in cantatas and oratorios.

The press of the principal European cities has spoken of Mr. Clark's art in the very highest terms.

Although Mr. Clark lived abroad for some years he has not been a stranger to America during that time. He has made occasional short tours in this country, and his fame has gradually grown, so that he remained here throughout last season. He was booked this season for an extended tour in England, which would have lasted until Christmas time, after which it was his intention to come to America. This tournee had, of necessity, to be canceled, and his American tour will begin immediately.

During his years abroad Mr. Clark's style grew in breadth and in depth, so that he is now recognized as one of the world's best lieder singers and interpreters of modern song. He possesses a poise and a dignity, together with an immense wealth of personality that are irresistible, and his thorough musicianship, his perfect enunciation and the natural beauty of his voice give his performances a charm rarely equaled.

Mr. Clark has definitely given up his residence abroad and has disposed of his house on the Rue Leonardo di Vinci in Paris. He has brought his family home to America, and it is understood that he will make his headquarters permanently in this country.

## Mrs. McConnell Returns.

Minnie M. McConnell, teacher of voice culture, and second soprano of the McConnell Vocal Trio, opened her studio at 204 Cathedral Parkway (West 110th street), New York City, on Monday, September 14.

In an interview with a MUSICAL COURIER representative, Mrs. McConnell said: "I am well pleased with the prospects this season. Among my new pupils, one is from Chicago, several applications have been received from Seattle, Wash., and one from Montreal, Canada."

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### S. Constantino Yon Returns.

S. Constantino Yon, the vocal teacher of New York, returned from Italy, September 15, on the steamship *Re d'Italia*. Mr. Yon left for Europe June 11, accompanied by several students.

Mrs. H. G. Mitchell, one of these students, the possessor of a beautiful mezzo soprano voice, deserves special mention. Her artistic singing captivated those who heard her at all musicales given in "Villa Yon" during the past summer.

Mr. Yon was to give a piano recital for the Dowager Queen Margherita of Italy, but owing to the death of Marchesa Villamarina (lady-in-waiting to her majesty), this recital was cancelled.

When about to return to the United States, Mr. Yon had a most trying experience. By some mistake, he was still on the army reserve list, and, although an American citizen, could not secure passage from Italy. After considerable trouble with an American consular passport, Mr. Yon finally secured passage on the *Re d'Italia* from Genoa, but on arriving at Naples was arrested by the inspector of immigration for not having his birth certificate, also because it was thought that Yon was not an Italian name, and in consequence he was detained four hours until a satisfactory answer came to a telegram sent by the authorities inquiring into this matter. The answer came just in time to permit Mr. Yon to sail, as the mayor of Settimo Vittone stated that Yon's family name was Italian and could be traced back to 1465, also that S. Constantino Yon



S. CONSTANTINO YON IN THE ALPS, NEAR HIS HOME.

is thirty-nine years old and, for this reason, free from service in the army.

He has now resumed teaching at his studio, 853 Carnegie Hall, New York, and will, as heretofore, give a number of students' recitals during this season.

### A Harrison-Irvine Announcement.

Jessamine Harrison-Irvine announces that her classes in sight-singing and reading are about to begin. These classes are for the benefit of young singers and are heartily endorsed by some of New York's most eminent vocal teachers and musicians, including Charlotte Babcock, Adele Laeis Baldwin, Walter L. Bogert, Dudley Buck, Emma Thursby, Earl Gulick, Clara Kalisher, Joseph Baernstein-Regneas, Oscar Saenger, Frederick Weld, etc.

Mme. Harrison-Irvine has found it necessary to move to more commodious quarters. She may now be found at No. 1013, Carnegie Hall, New York, where her new studio is indeed attractive. In addition to her duties as teacher, pianist, accompanist, her classes above mentioned, and her work as a coach, Mme. Harrison-Irvine is director of the piano department at St. Margaret's School, Waterbury, Conn.

### Cadman at Michigan Convention.

Charles Wakefield Cadman and the Princess Tsianina Redfeather will appear at a concert to be given at the Michigan State Teachers' Association Convention at Kalamazoo, Thursday and Friday, October 29 and 30.

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Los Angeles, Cal., September 12, 1914.

The MUSICAL COURIER correspondent enjoyed a little visit last week with Adolph Tandler, conductor of the Los Angeles Symphony Orchestra. Mr. Tandler's return was a source of great relief as well as pleasure to his numerous friends, as there had been some fear expressed that he would be detained by the war conditions in Europe; for as is well known, he is an Austrian officer and liable to be called to military duty, but through the influence of friends in both military and political bodies, he was able to prove that he had served his time and would, this fall, become an American citizen.

It was quite thrilling to hear him tell of several narrow escapes, in fact, on more than one occasion ten minutes' delay might have cost him his freedom. As is usual in many such cases verging on tragedy, the comedy element was not lacking. Take, for instance, the matter of getting enough money; his experience was but similar to every other alien trying to escape from the belligerent countries. In Chicago it was Mr. Tandler's good friend Carrie Jacobs Bond who came to his rescue and after various vicissitudes, he reached Los Angeles safely. He says it was as if his good angel had guided him every step of the way, and he is radiantly happy to be at home again with his family and among more friends than he ever dreamed he possessed.

Mr. Tandler was full of enthusiasm over his musical experiences while abroad. He went first to London, where he spent about three weeks, meeting many artists and composers. He regretted much that the orchestra season had closed; however, he heard one concert by the London Symphony Orchestra. Among the interesting people he mentioned were Richard Epstein and Mrs. Dellibar, whose home is the rendezvous of many celebrities. In Vienna his old friends welcomed him with open arms and made a great ado about his return. Among the noted people he mentions were his old master, Ferdinand Loewe, Dr. Botz-tieber, Adolf Kriehl, F. Schmidt, Leopold Reiter, Robert Fuchs, and Director Herzka of the Universal Edition Publishing Company, with whom he arranged for the purchase of several works of Richard Strauss and Bruckner.

Mr. Tandler is very happy over the prospects for the symphony orchestra this season. His epigrammatic summing up of the situation was in the following sentence: "Last year my men played—I worked—this year I will play (on my instrument, the symphony orchestra), and my men will work."

MARIE ELLIOT HEARD FROM.

The past week brings me a quantity of delayed mail as well as some recent word from Marie Elliot, lecturer and musician, of Pasadena. Her interesting experiences this summer would fill a volume and her description of her escape from Bayreuth when war was announced and her journey via the Hook of Holland to England and Canada is nothing short of thrilling.

It was a word from Mme. Schumann-Heink spoken under the stars, when she went out between the second and third acts of "Parsifal," that gave her warning, and she and her party spent that night packing, paying bills and attending to a hundred necessary arrangements previous to a sudden departure. They left on the special train at 4:25 the following morning.

Miss Elliot gave a number of successful lectures during the summer in London. She had a splendid visit with the Bertram Shapleighs, of whose works she speaks most enthusiastically. His wife writes his librettos and she says the two geniuses work like one mind. In Florence she gave the lecture on Brahms and Signora Braggiotti assisted, singing Brahms lieder. In Paris the list of her patronesses included a host of titled and influential people and she made an instant success—was even approached concerning two lectures to be given next March at the Sorbonne, but of course war ends all this.

One of her most wonderful experiences was the giving of her lecture on "Parsifal" at the Palazzo Vendramin, Venice, which was the last home of Wagner, and in which he died. Miss Elliot writes: "All visitors to Venice are shown the beautiful front of the Palazzo Vendramin on the Grand Canal—but not many know the interior—that charming suite of rooms opening one from another all around the building, each window framing a picture. To still fewer are shown the corner where on an easel are placed the three best portraits of Wagner. The present Chate-laine, who has lived here since the Wagner family left,

keeps one corner sacred to the composer's memory. It was a happy thought to take 'Parsifal' as a subject, for it is the most interesting and revealing of the master's work."

It is easy to imagine the inspiration Miss Elliot would receive from such surroundings and that with an audience composed of the best and most cosmopolitan residents of Venice, as well as a large group of American visitors, that she would skillfully unfold the deeper meaning of "Parsifal" and link its loveliest passages with Wagner's happy, peaceful life in Italy. From all reports, her audiences abroad, as those here, appreciated her contagious ardor and the profound study which her lectures show. Signor Tromboni ably assisted at the lecture on "Parsifal" by playing passages in illustration, and though he understood only Italian and Miss Elliot does not speak that language, they nevertheless seemed able to converse; possibly in music, the universal language.

Miss Elliot will return to California October 1, to resume her lectures and classes in music. At present she is doing some lecturing in the vicinity of Ottawa, Canada.

L. E. BEHYMER RETURNS FROM THE EAST.

Mr. Behymer's many friends and those who know him best say that it would be a miracle that would cause him to take a rest, for his cognomen "Busy Bee" is deserved. It was not a miracle this time, but a serious illness while in New York, the recovery from which might seem to border on the miraculous, that gave him an enforced rest this summer. He was under the care of two doctors and a trained nurse for two weeks or more, and following this went into the Northern woods and journeyed home by easy stages via the Northwest. With his usual cheerfulness, Mr. Behymer admits that it was in the long run perhaps a good thing and that he never knew he had so many friends, for numerous noted men of New York were indefatigable in their devoted attentions.

Mr. Behymer feels that while the present conditions in Europe may work some hardship, it will not seriously affect the coming musical season. He himself has been very fortunate in the fact that most of his artists are accounted for and safe. He may have some interesting announcements later.

THE GAMUT CLUB DINES.

The September dinner of the Gamut Club was well attended and a most happy occasion. In the absence of Pres-

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ident Blanchard and Vice President Behymer, Seward A. Simons presided as toastmaster. Mr. Simons is well known as a witty and eloquent orator and he made a most happy toastmaster.

Mabel Strock, of New York City, a brilliant young singer, was the guest from out of town and delighted the club with her beautiful voice. Those from the city enjoying



ALMA VOEDISCH, THE CHICAGO IMPRESARIA, LISTENING TO ONE OF MRS. CATHERWOOD'S BEST STORIES WHILE HER GUEST IN LOS ANGELES.

the hospitality of the club on this occasion were Mme. Budrow, a Castilian (whose home in Mexico City was broken up by the recent war), the possessor of a beautiful voice, who sang several songs. Viola Ellis, the possessor of a fine contralto voice and who is a recent addition to local circles, also sang. Mrs. Frank Colby and Mrs. Fred Dorn, well known favorites of the city, also contributed numbers.

Mrs. Williams, a dramatic reader of brilliant attainments, gave a theme from the "Lady of Lyons," and Lillian Ammalee Smith, who is one of the most welcome guests the club ever entertains, played a number of piano selections.

Lorna Gregg was another guest, playing the accompaniments of Miss Strock. Altogether it was a most enjoyable affair.

#### GERTRUDE ROSS, COMPOSER.

Gertrude Ross, composer and accompanist, is rejoicing over the first edition of her "Three Songs of the Desert," fresh from the press of the White-Smith Music Publishing Company. One of these, "The Dawn in the Desert," has been sung by Mme. Schumann-Heink for the last season or two and she pronounces it one of her great successes. Also Mme. Gerville-Reache has used this as well as others of Mrs. Ross' songs. The artists who have seen these works, and the publishing company as well as Mrs. Ross' friends, predict a brilliant success for these three really notable songs. "A Japanese Cycle," by Mrs. Ross, will be out shortly. The Japanese Lullaby is already published. This was written on a theme secured from a little Japanese woman who could not speak a word of English but played it on the samisen. Three others of this cycle are the "Ode to Fujiyama," "Old Samurai Prayer" and the "Butterfly." These are all beautiful and interesting contributions written with an understanding of the modern trend, while still retaining the characteristic Japanese features, all idealized into most melodious and lyrical song literature. JANE CATHERWOOD.

#### Later Los Angeles News.

Los Angeles, Cal., September 19, 1914.

One of the comparative newcomers to Los Angeles who has made her presence felt is Emma Porter Makinson, who is a singer of distinction and experience. Mrs. Makinson came to Los Angeles from Pittsburgh, where she was a prominent figure in musical circles for a number of years. She sang there in the Third Presbyterian Church and in other prominent churches, and was much in demand for concerts. During the later years of her stay she was the impresaria of Pittsburgh.

Mrs. Makinson is a Southern woman with the characteristic grace and cordiality, as well as personal attraction, that mark the woman of the South. Previous to her residence in Pittsburgh, she was for three years in Chicago, where she was soloist in Dr. Thomas' church and also soloist in the synagogue of Rabbi Hirsch. During these years she appeared as soloist with the Thomas Orchestra and with many other prominent organizations.

Since coming to Los Angeles, Mrs. Makinson has made a large number of friends and has done a great deal of

singing. She is also establishing a very good class at her home studio on North Rampart Boulevard.

It was while Mrs. Makinson was in Pittsburgh that she met Charles Wakefield Cadman, then a young and struggling composer, and largely through her influence his compositions were brought to the notice of other artists, Mrs. Makinson being in a position to introduce his works successfully and to make him acquainted with many noted musicians. It was she who sang his Indian songs first. She now possesses the original manuscript to "The Moon Drops Low." Only the other day Mr. Cadman mailed to Mrs. Makinson the original manuscript of "Sayonara," his Japanese Cycle. It was this cycle that Nordica loved and sang so much and she always desired the manuscript. In a letter to Mrs. Makinson accompanying this manuscript, Mr. Cadman said he had always intended that Nordica should have it, but as the latter had passed away, he knew of no one to whom he would rather give it than Mrs. Makinson. It is needless to say that it is a gift prized beyond words by the recipient.

During Mr. Cadman's stay in Los Angeles last year, they appeared many times together and she was the first one here to sing his new Indian songs. Besides giving the program in her home, they appeared before the Music Teachers' State Association, the Ebell Club and on several private occasions, as well as in San Bernardino and other places near. One of Mrs. Makinson's recent and most successful appearances was before the Music Teachers' State Association in annual convention at San Diego this summer, where she again made it clear why Mr. Cadman con-



EMMA PORTER MACKINSON.

siders her one of the most successful interpreters of his songs.

#### MR. BLANCHARD RETURNS.

The many friends of Mr. and Mrs. F. W. Blanchard have been greeting them with much pleasure during the last week and congratulating them on escaping much of the disagreeable experience of most European travelers this summer. They had already reached northern Norway when war was announced so that it was a simple matter to get a boat home, although it necessitated cancelling the Russian trip.

Mr. Blanchard is the genial president of the Gamut Club, known by all musicians the country over for his kindly courtesy and pleasant smile. He is also the president of the American Operatic Association, that has in hand the putting on of the great prize opera for 1915.

#### MUSIC AS A BUSINESS.

Much interest has been aroused in the work being done here by Henry J. Klahn, for it is a line entirely new and one much needed. He has established a Normal School for musicians which includes a series of eight lectures intended to help the music teacher place his work on a business basis. Mr. Klahn is convinced that there is a field for him, for it is well known that many excellent musicians and teachers are hampered by a lack of knowledge of business principles and management. Mr. Klahn is himself a thoroughly educated musician, being a graduate of both the University and the Conservatory of Leipsic, and after teaching a number of years, was obliged on account of his health to abandon his profession. He took up business and in the course of time became managing salesman for the Macmillan Publishing Company. It was during his work with this concern that the fact of this lack in many musicians was brought to his notice with great force, and he determined to put himself some day in a place to benefit the professional musician by his own knowledge. He is doing this successfully now and this will in time unquestionably become a valuable factor.

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#### MARY O'DONOGHUE RETURNS.

Another musical wanderer who came back the past week is Mary L. O'Donoghue, who returns after various interesting experiences. Miss O'Donoghue is one of the well known organists, accompanists and teachers in Los Angeles and a very interesting woman. Her experiences will be listened to with interest by her many friends.

#### ALMA VOEDISCH IN LOS ANGELES.

Alma Voedisch, the Chicago impresaria, has been greeting her many friends here the past week. Miss Voedisch's annual visits have given her a wide acquaintance out here and her sunny face is always welcome. She has been the guest of Mrs. Henley-Bussing in Pasadena part of the time; also of Mrs. Catherwood in Los Angeles. She is on the coast in the interest of Julia Claussen, the Swedish contralto, the MacDermds, Oberndorfers and other artists booked with her.

#### WILLIBALD LEHMANN VISITS LOS ANGELES.

Another visitor the past week was Willibald Lehmann, of San Diego. Mr. Lehmann came to California from Cincinnati about a year ago and already has established him-



EMMA PORTER MACKINSON AND CHARLES WAKEFIELD CADMAN.

Sunday, June 14, at the Boiling Spring, Arrowhead Hotel, San Bernardino, Cal.

self in the hearts of his fellow-citizens and proven his value as a musical acquisition. His latest movement is the organization of a chorus of three hundred members which he has organized in San Diego for the giving of oratorio and the larger choral works. It was something much needed and his success will be a gratification to every one.

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For this season music, literature and art will have a home in Los Angeles of opalesque beauty, vying with the finest auditoriums in Europe or America, for Trinity Auditorium on Grand avenue, near Ninth, can boast of being the most modern structure of its kind west of Chicago.

Trinity Auditorium will house the Los Angeles Symphony Orchestra for its six pairs of concerts, the Ellis Club for four events, the Orpheus Club for a similar number, and the Lyric Club's trio of concerts.

Many other events are scheduled, among them a series of ten musical and literary evenings to be known as the Trinity Popular Priced Lyceum Series. Organ concerts are to be given by Clarence Eddy and local organists, light opera will be featured, only the best educational pictures are to be shown, and the Philharmonic Courses, three in number, and their associate concerts will be given here.

The equipment of Trinity includes boxes and loges, large vestibules, waiting rooms, a green room which will seat 250, a stage that has been particularly arranged for chorus and concert events, seating 250. Four smaller auditoriums seating 350, 400 and 650 people, adjoin the larger room, and are to be used for recitals, receptions and rehearsal rooms. The entire building is furnished with such comforts and conveniences as to make it attractive and appealing—the Civic Forum for the Los Angeles public at reasonable prices for rentals and admissions.

The Philharmonic Series for the forthcoming season will be, if anything, superior, it is said, to those of the past, even with numerous artists at the front in the European wars.

The first series will be six events arranged for Tuesday evenings, opening October 20 with Olive Fremstad; Rudolf Ganz, the Swiss pianist, is scheduled for this series; John McCormack, the Irish tenor, comes early in January; Alma Gluck, soprano, makes her initial appearance in the West early in March. If Jacques Thibaud, the French violinist, now with his regiment, fails to arrive, Arrigo Serato, the Italian violinist, will furnish the violin programs.

A new departure in the second series is that each event will be given on Thursday nights, so that those who have rehearsals or concerts on Tuesday evening will have an opportunity to attend. The opening number is Marcella Craft, soprano of the Munich Royal Opera, coming November 12. Leo Slezak, the Czech tenor, is on this course. The violinist is Efreim Zimbalist.

The success of last year's Matinee Series means a bigger and better one this year, with a splendid choice of artists, the series opening with Olive Fremstad or Evan Williams, early in November. John McCormack will be featured, and Alma Gluck and Efreim Zimbalist will be heard in joint recital. Josef Lhevinne is the matinee pianist, and Charles Wakefield Cadman, composer-pianist, with the Princess Tsianina in a program of Indian music, will close the series.

## Northwestern Conservatory Notes.

Minneapolis, Minn., October 1, 1914.

Anne Hughes, director of the public school music department, who returned this week from her vacation at Isle Royal, is organizing the work of six city schools, where she superintends this work from the primary grades through the high schools. Students of the department carry on the work under her direction.

At the regular faculty recital on Saturday morning, September 26, Ethel Alexander, for the last two years a pupil of Lhevinne in Berlin, gave the program. Miss Alexander was assisted by Robert Fullerton, tenor, head of the vocal department, who sang two groups of songs, John Jacob Beck accompanying. A large and enthusiastic audience, among whom were many of Miss Alexander's friends and former pupils, attended.

On Saturday morning, October 3, Miss Evers, president of the conservatory, will deliver an informal address before the faculty, students and their friends. Miss Evers will speak upon "Student Standards and Ideals."

The dramatic class, which is to meet for regular work the first week in October, held a preliminary meeting on Friday evening, September 25, to discuss plans for the coming year. John Seaman Garna, the director of the department, is in charge.

The third student recital was given Wednesday afternoon, September 23, by pupils of the piano, voice, violin and expression departments. Two original stories were read by members of Miss Holbrook's class in short story writing.

At the regular mid-week musicale at Stanley Hall, Tuesday, Ethel Alexander, of the conservatory piano department, and Maurice Nitke, violinist, well known in New York and Chicago, gave a program before an audience of students and invited guests.

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**BALTIMORE CHOIR CHANGES.**

213 Prospect Avenue, Roland Park, Baltimore, Md., October 2, 1914.

Many changes have occurred in Baltimore choirs for this season. Some singers have left the city, others have exchanged places. The choir of the Madison Avenue Synagogue has undergone so many changes as to be almost a new organization. Charles H. Bochau, who has been its director for the past three or four years, has been succeeded by John A. Klein. Roberta Glanville was engaged to head the sopranos. Another soprano vacancy was filled by Ethel Kenny Mellor. Felix MacNally has resumed his former position of first tenor. Frank Mellor is also in the new tenor line. The bass choir is unchanged, and Edith Clark has been engaged for the alto line.

Clarence R. Tucker, who has made such a favorable impression the past two seasons as Alfredo in the Melamet Opera class production of "Traviata," has left the Vernon Methodist Church for the First Methodist Church, where he succeeds Oscar Lehmann, who has gone to New York to reside.

Anna G. Baugher, contralto, has resigned from the choir of the Madison Avenue Synagogue. She will continue her work at First Presbyterian Church.

Frank Mellor has been engaged for the quartet at Brown Memorial Presbyterian Church.

Henry New, basso, who has for many years been at the Vernon Church, had a severe fall, seriously injuring his knee and causing him to be confined to the house for some time.

Mrs. Henry Franklin, contralto, has resigned from the choir of Grace and St. Peter's Church. August Hoen, basso of the same choir, is war-bound in Europe.

Christine Schutz, contralto, recently of Baltimore, but now of New York, has opened her season favorably with an appearance at the recent Worcester, Mass., Festival.

Wilbur Kinsey, manager of the Lyric, who has been seriously ill during the summer, is now convalescent, and soon will be in his office again. It is pleasant to hear that, although the Lyric will not be enlivened by an opera season, we will at least have the usual quota of symphony concerts.

The Melamet Opera Class will give a secular concert at Lehmann Hall on Tuesday evening, October 27. D. L. F.

**American Contralto in Bavarian Alps.**

Christine Miller, the American contralto, is easily recognized by her happy smile in the accompanying group. This was taken in the Bavarian Alps. Reading from left



CHRISTINE MILLER AND AN INTERESTING GROUP IN THE BAVARIAN ALPS.

to right those in the group are: Frau Demme and Herr Demme, from Libau, Russia (Herr Demme is now a prisoner of war in Berlin in the Moabit prison), Herr Wagner and Fraulein Helmund of the Meiningen Hof-Theatre, and Christine Miller.

**College of Music Engages Benham.**

Victor Benham, highly regarded as a piano virtuoso both in this country and Europe, has been engaged by the directors of the New York College of Music as instructor of piano.

Arrangements have also been made with Sinaida Schafran, late of the Meisterschule at Vienna, a pupil and assistant of Godowsky, and highly recommended by him, to teach at the College of Music.

This institution and the affiliated German Conservatory of Music soon will begin their series of student and faculty recitals, when it is expected that both these pianists will be heard.

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France.....	\$1.25 fr.	Italy.....	\$1.25 fr.
Germany.....	50 m.	Russia.....	12 r.

Single Copies, Fifteen Cents, at newsstands.  
Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newspapers in the United States and in the leading music houses, hotels and biosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

American News Company, New York, General Distributing Agents.  
Western News Company, Chicago, Western Distributing Agents.  
New England News Company, Eastern Distributing Agents.

## ADVERTISING RATES:

On reading page, per inch.	per year.....\$400.00	Front pages, per issue.....\$500.00
On advertising page, per inch, per year.....\$200.00	Line (agate) rate on reading page, per issue.....1.00	Line (agate) rate on advertising page, per issue......50
Column rate, per issue.....150.00		
Full pages, per issue.....400.00		

## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.

Devoted to the interests of the Piano Trade.

Mark Hambourg, the pianist, has been engaged for an American tour this season. He will play the Knabe piano. Hambourg now is on his way to this country.

Word has just been received by cable from Paris that Eleonora de Cisneros will tour America this season under the management of Antonia Sawyer.

Felix Schreiber, formerly conductor of the Kiel Opera, fell at the battle of Metz. He was one of the first from the ranks of German musicians at the front to be killed.

Josef Stransky, conductor of the New York Philharmonic, is in New York and will begin rehearsals with his orchestra at once. He reached America by way of Christiania.

The Maine Music Festival closes tonight (Wednesday) at Portland, and a full report will appear in next week's issue of the MUSICAL COURIER. The Portland concerts are being attended by a representative of this paper.

The directors of the Schola Cantorum of New York announce that "during the absence on military duty in Europe of the musical director, Kurt Schindler, no rehearsals of the chorus will be held. Definite announcement will be made upon Mr. Schindler's return as to when the concerts and other public performances of the society will be given."

J. F. Delma Heide, formerly Paris correspondent of the MUSICAL COURIER, and since then a resident of that city, volunteered his services to the General Staff of the Red Cross Ambulances as an Interpreting Officer and will remain in France during the war. Frank Angold, MUSICAL COURIER representative from Vienna, is serving with the English forces.

Willy Burmester, the violinist, writes that his entire family will come with him to America and that he will take a house in the Connecticut suburbs not far from New York City. Burmester advises also that he is shipping his whole collection of eighteen valuable violins, by special permit, to Holland, and that he hopes to be able to take them with him to America.

The Theodore Presser Home for Retired Music Teachers was inaugurated recently in Philadelphia (Germantown). The donor made a speech whose keynote was this admirable sentiment: "In this home the music teacher will find a haven of rest, for there will be no caste or sect distinction. The humble teacher who has labored faithfully in a village is as welcome as the metropolitan teacher who once thrilled thousands in the concert room."

Chicago regards the prospects for the current musical season in an extremely favorable light, and the city's optimism is based in no small measure on the fact that over seventy-five per cent. of the regular subscriptions to the Chicago Symphony Orchestra already have been paid in, and it now is certain that the excellent box-office record of last season will be equalled and in all probability surpassed. Frederick J. Wessels, the manager, and Frederick Stock, conductor, of the Chicago organization, were in New York last week and reported to the MUSICAL COURIER that practically all the players of the C. S. O. are in Chicago now and the roster will be complete in another week or two. Mr. Stock stated also, that while he expects most of the advertised soloists to be on hand in spite of the war, he has been compelled to forego the production of some of the orchestral novelties he had planned, as

he cannot procure the scores and parts from Europe. "However," concluded Mr. Stock, "that will leave more room on my programs for American compositions."

Boston Symphony Orchestra soloists announced in the regular season prospectus of the organization are Leonard Borwick, Julia Culp, Elena Gerhardt, Florence Hinkle, Pasquale Amato, Harold Bauer, Ferruccio Busoni, Ossip Gabrilowitsch, Fritz Kreisler, Jacques Thibaud and Anton Wittek. The Boston season of forty-eight concerts is planned to begin October 17 and to extend until March 20, 1915.

Andreas Dippel announces definitely that the opening of his season of opera comique at the Forty-fourth Street Theatre will take place October 19. The first production will be the adapted French operetta, "The Lilac Domino," by Charles Cuvillier, a young French composer, who finished the work just before going to the front. The Dippel rehearsals have started at the Metropolitan Opera House and the full list of principals will be published shortly.

Bayreuth had a deficit of four hundred thousand marks (\$100,000) this summer. Notwithstanding the expiration of the copyright on Wagner's music-dramas the performances were all sold out as in former years, and but for the war, Bayreuth would have had its usual profitable season. As has been told in the MUSICAL COURIER, the outbreak of hostilities terminated the performances suddenly, and all the money paid in had to be refunded. This, together with the expenses, caused the large deficit.

At one of the Nordica will hearings last week, her former secretary and accompanist, E. Romaine Simmons, testified that for eighteen years the singer's earnings were between \$50,000 and \$65,000 a year. The present contest before Leslie J. Tompkins, administrator, grows out of the circumstance that two wills were made by Nordica and both have been filed, one in this city, in which she did not leave anything to her husband, George W. Young, a banker, and a prior testament, in which she left him practically her entire estate. The latter paper has been entered in New Jersey, where Mr. Young is a resident. Mr. Tompkins, appointed by Surrogate Cohalan as an administrator for the estate under the will filed here, is trying to get possession of certain assets in this jurisdiction, while some of the estate has been taken to New Jersey, including furs said to be worth about \$15,000.

Confirming what the MUSICAL COURIER has written and reiterated since war broke out, the Metropolitan Opera Company emphatically contradicts the numerous unauthorized and unofficial statements appearing in the irresponsible part of the press from time to time, concerning certain of its artists, statements to the effect that these artists were doing military duty abroad, or that they had been drafted into the armies of the various countries, or that they had been killed, etc., and that they, consequently, would not appear here this season. "This company," runs the official dementi, "is in receipt of advices from its general manager, Giulio Gatti-Casazza, who is in Milan, to the effect that he fully and confidently intends that the Metropolitan Opera Company's regular season will open on November 16, as originally scheduled, continuing for twenty-three weeks, as heretofore, and that the same high grade of opera as that to which the Metropolitan Opera patrons have become accustomed in the past will be maintained; that with the exception of but one or two of the German contingent, all the artists of last season will positively appear at the Metropolitan Opera House during the season about to commence, all reports to the contrary notwithstanding."

## DIRECT NEWS FROM KREISLER.

Accompanying the remarkable and interesting Kreisler snapshots shown on this page, came a letter addressed (under date of September 13, 1914) by

officers' trunks were lost and have not up to date been found, so they had for the twenty-one days only what they carried on their backs and in the

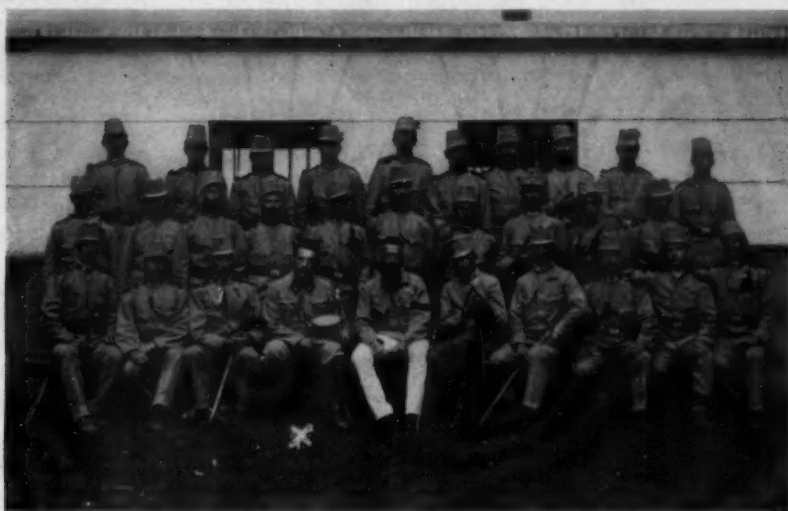
Fritz's only recollection is that of being suddenly overridden and of shooting the second horseman, when he lost consciousness from pain. It seems that he was missed by his military orderly and finally was found and carried to safety, although his orderly was shot in the back, but was saved by his knapsack. Fritz continued with his company two more days, but the pain in his leg was so bad that he was sent back. He was sent from field hospital to field hospital until finally, after a four days' journey, he arrived here. Now, thank God, he is getting along nicely. The leg bothers a lot, but we will go tomorrow for three weeks to some hot sulphur baths (Baden, near Vienna), where I hope he soon will recover.

"The day after Fritz was sent away another terrific battle took place, and every single officer was wounded; many died and Fritz's own particular company was almost depleted. They were simply mowed down by the Russian artillery. No one has an idea of the horrors of such war. But most extraordinary, the officers are all anxious to get back again.

"There has not been a single case of cruelty here, nor has a single foreigner—French, English or Russian—been molested, regardless of what foreign papers print. I personally last month have worked day and night, first with the American Commissioner, under Secretary Breckenridge and Major Ford, for the transportation of Americans. Also, I am a Red Cross nurse and have the entrance to every hospital where the wounded Russians are being treated, besides being one of the few active members of the 'Kriegshilfsverein,' and expect in a few days to be in charge of a new hospital, so that I am in a position to judge impartially, and all detrimental reports you may have read are untrue.

"My one prayer and wish is that the United States will intervene and stop this horrible slaughter. Surely so humane a public as the Americans, who are so powerful, will raise their voices and call a halt. I do wish the powerful American press could know things as I do and would not let little personal matters keep them from raising a world cry against this awful loss of life. If you get an opportunity, read my letter to newspaper people, and all influential persons, and beg them to help stop this European war.

"I hope, dear folks, that you are both safe and well. Kindly give our best love to all near and dear, also to all friends, and you, dear Papa and



KREISLER AND HIS COMPANY BEFORE DEPARTURE FOR THE FRONT, AUGUST 19.

Mrs. Kreisler to her parents, Mr. and Mrs. George Lies, of this city. It is extremely graphic and reads as follows:

"MY DEAREST PAPA AND MAMA—I hope by this time that you are safe in America and not going through the hard times Europe is having. Margaret, after about a month's time, finally got a letter through to me, in which she says you telegraphed to Berlin. She sent it after me to Austria, but as she wrote in English, it was all confiscated and consequently I have had no news from you whatever. From Henny we get no news and are very much afraid she is dead, as her home is in one of those East Prussian villages where the Russian cossacks did so much mischief.

"And now about Fritz. I went through fearful times about him. As I wrote you, he left for the front on the 19th by way of Graz-Buda Pesth to a little place in Galicia. There they were supposed to remain two weeks, but upon their arrival found that the battle of Lemberg had begun, and thereafter the horrors proceeded. Up to the 23rd I received daily field postcards from him, but from then until midnight of September 9 not a sign of life, and none to be had anywhere. I didn't know what to do; the only thing that sustained me was constant work, so that when midnight came each day I couldn't stand on my feet. The sounds through the night also were fearful, the constant clanging of ambulances bringing in the thousands of wounded from the different stations to the hundreds of hospitals.

"Finally, at midnight of the 9th, I received a telegram from Fritz saying he expected to be home the next afternoon in a hospital train. Of course, between joy and anxiety, we none of us could sleep. The next day at noon he arrived. When I finally saw him limp off the train, my knees went from under me from shock. He had a three weeks' growth of beard, which was more gray than black, and was hollow-eyed and cheeked. He had lost about twenty pounds in weight, and limped from a bruised nerve center in his leg. Well, I was so glad to see him alive that I soon recovered my courage, for he was my first thought. Thank God, it is nothing serious; it is really more soul and nerve shock than anything else. Such dirt you can't conceive of. It seems he didn't get out of his clothes for over eighteen days, and in all that time slept under the heavens, in the damp and marsh. On the 23rd of August through a night alarm all the

knapsacks. Sometimes it was two to three days before they had anything to eat.



KREISLER AFTER DOING ACTIVE SERVICE. Taken on his return to Vienna. The violinist's face shows the effects of his severe trials.

"The accident to Fritz was the following: One night when the regiment was in trenches, in



KREISLER PLAYING HIS LAST CONCERT (AT LOEBEN, STYRIA), ON THE EVENING BEFORE HIS DEPARTURE FOR WAR. Note the military character of the audience.

horrible dirt and mud, there was a sudden alarm and they were suddenly attacked by Cossacks. Mamma, accept much love and kisses from Fritz and your very loving daughter, HATTIE."

## FLESCH COMING SURELY.

It appears that Fitzhugh W. Haensel, of Haensel & Jones, takes exception to an item published in one of the *MUSICAL COURIER*'s Berlin letters from Mr. Abell, to wit:

New York City, October 5, 1914.

To the *Musical Courier*:

Arthur M. Abell's statement, printed in last week's issue of the *MUSICAL COURIER* that Carl Flesch is undecided concerning his plans for America and that he belongs to the Austrian Landsturm, is not in accordance with Mr. Flesch's personal letters to us. We have been in uninterrupted communication with Mr. Flesch ever since the beginning of the war, as Mr. Flesch has been living at Zandvoort, in Holland, since June. At no time has he ever expressed a doubt concerning his coming to America. On the contrary, he has written us that he can come at any time; furthermore, he cannot possibly belong to the Austrian Landsturm, as he has written us repeatedly that he is "vollständig militärfrei" (absolutely free from military duty).

As Mr. Abell's article may do Mr. Flesch considerable harm, you will confer a favor upon us by printing this letter in as conspicuous a position as possible.

Yours very truly,

FITZHUGH W. HAENSEL,  
for Haensel & Jones.

As Carl Flesch is in Holland, according to Mr. Haensel's knowledge, it is likely that Mr. Abell's news was based on hearsay rather than on first hand information. All the world knows how difficult it is for Germany to communicate with the outside world, or to receive intelligence from beyond her own borders, and therefore everything published from Berlin about other countries or persons therein always should be compared with the reports from the places and individuals concerned and accepted with reservations. It is the duty of the *MUSICAL COURIER* to publish all the news received from abroad at this time as events there are shifting constantly and the clogged conditions of the cable service make it impossible for this paper to confirm reports. They are printed for what they are worth.

It is a matter for sincere pleasure on the part of the American musical world to learn definitely on the authority of Carl Flesch's manager that the great violinist will be here this season again to delight our audiences with his virile and masterful art.

## A DINNER MUSIC DEFINITION.

It appears that the hotels and restaurants of New York do not purpose to pay for the privilege of having their orchestras play certain copyrighted selections controlled by a recently organized society of composers, authors and publishers. The hotel and restaurant proprietors had been informed by the association that on and after October 1 they would have to make the payments in question and the sums asked were in proportion to the size of the establishments so taxed. Their owners, however, have a society of their own, and this society now declines to submit to the proposal of the other society. Instead, the hotel and restaurant orchestras at present are playing music not controlled by the composers', authors' and publishers' protective company.

One hotel man said: "Formerly we were paid to play certain pieces; now they wish us to pay. Nothing doing."

What sort of a counter attack the copyright defenders intend to deliver as an answer to the "Nothing doing" slogan has not yet been revealed by them.

## GLUCK ON "NATIONALISM."

What Gluck thought about "nationalism" in music, and how different were some of his ideas from those of Wagner (with whom he so often is compared absolutely) one may glean from a letter written by Gluck to the editor of the *Mercure de France*, in February, 1775: "I confess that I would have enjoyed writing 'Iphigénie' in Paris, partly be-

cause of the production there and partly because with the help of the celebrated Rousseau, of Geneva (with whom I would have advised) we might have combined in seeking a noble, expressive and natural system of melody, and fixed upon a model to set forth the prosody of the speech and the character of all nations, in the manner which is my ideal, namely, a music which shall appeal equally to all the nations, in order to do away with the ridiculous differences in 'national' music." As Wagner sought essentially for "Deutschtum" in his music, and Gluck endeavored to become musically international, their basic purpose was wholly dissimilar, even though both of the great men were accepted ultimately by all the world and their compositions now know no boundary of tongue or land.

## LESCHETIZKY SAFE.

As much anxiety has been expressed by the friends of Leschetizky in this country regarding the safety of the venerable master, who was quite ill in Berlin just as war broke out, Howard Wells, the Chicago pianist, very courteously wrote to the *MUSICAL COURIER* office in that city:

"In response to the numerous inquiries regarding the welfare of Leschetizky, whose home in Vienna and summer villa at Ischl are in the war zone, I wish to say that he is in Berlin at the Grunewald Sanatorium, Hages Str. 45, Berlin, Grunewald. He was there when the war broke out at the time I left Berlin, and is no doubt still at this address. He had planned to go to Abbazia on the Austrian seacoast, and later to his villa at Ischl, but as that was impossible he is undoubtedly still in Berlin.

"He came to Berlin late in April to have a cataract removed from his left eye. The operation was successful, and in June plans were being made to celebrate his eighty-fourth birthday, June 22. On account of his recent illness, the guests were to be limited to his most intimate friends in Berlin. The party was to have consisted of Arthur Schnabel, Ignaz Friedman, Paul Goldschmidt, Richard Buhlig, Severin Eisenberg and myself (of his former pupils), Mme. Carreño, Signor Tagliapietra and Dr. Pollack, his physician. Shortly before that day, however, he was not feeling well, so the supper was given up and he simply received calls and his customary array of presents.

"In July, he was expecting to have some new eyeglasses fitted, and was staying with his wife at the Grunewald Sanatorium. I had dinner with them there on July 26 and found him in excellent spirits, and with his amazing vitality seemingly as remarkable as ever. It seems very fortunate that he is in Berlin instead of Vienna, Ischl or Abbazia."

## IT WAS EVER THUS.

An English clergyman, the Rev. Richard Eastcott, of Exeter, wrote a letter in the year 1793 in which he expressed very forcibly his opinions on the music of his day.

That this clergyman was no mere dabbler in musical criticism is evident from the fact that he published several works on music and "six sonatas for the piano-forte," in addition to a volume of poetical essays.

Haydn's symphonies were the most highly esteemed orchestral works of that period, and it is probable that the Rev. Mr. Eastcott had them in mind when he wrote the following letter:

"The public taste in music, as the word is commonly applied, was perhaps never in a higher state at any period than at present. The beautiful symphonies, concertos, quartets, lately produced, are daily mounting on eagle wings to the sublime altitude of superior excellence. They divide the hearer's attention between pleasure and astonish-

ment, and plainly evince what wonderful effects may be produced by men of knowledge and genius when patronized by a kind, liberal and indulgent public.

"As to vocal music, though many of our musicians have produced compositions of infinite merit, yet the art of commanding the attention by making the sound an echo to the sense, has not always been strictly attended to. This seems not altogether the fault of composers, but the natural consequence of the present thirst after execution and variety. A great deal of the music of the present day is calculated more to astonish than to please. Expression and simplicity are often sacrificed to execution, and where good poetry is employed, which is not always the case, it is so hacked and chopped to pieces that the images it contained are not unfrequently put to an ignominious death by the most cruel tortures.

"Mara and Billington often astonish the listening world by executing such rapid passages as were never but by them attempted; but in these moments of surprising exertion, they sacrifice their judgment and wonderful abilities to the corrupt taste of the times. It is greatly to be lamented that composers of the first eminence should be obliged to degrade themselves by making their principal singers turn rope dancers and fire eaters for the sad purpose of astonishing those whose attention can only be kept alive by common sense being delivered over to the public executioner to be tormented in a thousand ways."

And this criticism was written when Marie Antoinette was alive. Wake up, modern critics. Your criticisms have not advanced with the tremendous changes in music since 1793.

## WHAT IS GENIUS?

Schopenhauer's definition of "inspiration" should be studied by all creative musicians:

"What is called the stirrings of genius, the hour of consecration, the moment of inspiration, is nothing but the liberation of the intellect, when the latter, for the time exempt from service to the will . . . is active all alone, of its own accord. . . . Then the intellect is of the greatest purity, and becomes the true mirror of the world. . . . In such moments, as it were, the soul of immortal works is begotten."

Ruskin declared that "there are no laws by which we can write Iliads."

Mozart explained his composition in this way: "What, you ask, is my method? . . . I do not myself know and can never find out. When I am in particularly good condition, perhaps riding in a carriage, or in a walk after a good meal, or in a sleepless night, then the thoughts come to me in a rush, and best of all. Whence and how—that I do not know and cannot learn. . . . All the finding and making only goes on in me as in a very vivid dream. . . . What now has thus come into being in this way, that I do not easily forget again, and it is perhaps the best gift which the Lord God has given me."

Lavater's definition was: Who can produce what none can, has genius."

Stedman evolved the attached: "Genius lies in the doing of one thing, or many things, through power resulting from the unconscious action of the free intellect, in a manner unattainable by the conscious effort of ordinary men."

## ELMAN, THE AMERICAN.

From the *MUSICAL COURIER*'s San Francisco office comes an announcement of wide import, to the effect that Mischa Elman intends to make his home in America for the immediate future, as he sees no definite promise in time to come of cessation of war in Europe.

**A**N ambitious young woman who was anxious to come before the world as a song composer was surprised when her manuscripts were returned to her on account of their many mistakes. She at once set out to interview the publisher and to exhibit to him all the theoretical works she had read. The publisher introduced her to

### TRAINING THE MUSICAL MIND.

the examiner of manuscripts, who explained to the young woman that the art of musical composition cannot be learned from the reading of theoretical books, but only by the long and tedious writing of hundreds of exercises to be corrected and explained by a competent teacher.

It was this examiner of manuscripts who told us that in his opinion most of the compositions submitted to him showed more lack of musical education than lack of musical talent.

We can easily believe this statement, although we cannot think that many of the compositions show much talent. Unless we are much mistaken, there are thousands of music students who believe that the art of musical composition is almost entirely a matter of inspiration and genius. They recognize the fact that even the greatest singers with the finest natural voices have to study many years. They know that Liszt, Rubinstein, Tausig, Lhevinne, Bauer, Gabrilowitsch, Samaroﬀ, De Pachmann, Godowsky and other pianists of world-wide fame had to work like galley slaves to master their instruments. They have heard that Paganini nearly killed himself with incessant practice when a youth. Yet they are content to rush into print with their own immature work, trusting to their genius to supply what their training has not given them. They seem to think the art of composition can be "picked up" by watching how other composers write. They do not try to "pick up" the technic of Busoni, or of Flesch, or of Kreisler, or of Thibaud, or of Burmester by hearing those famous artists play.

Beethoven himself recognized that his preparation in counterpoint had been none too thorough. In fact, he was continually hampered by a lack of ease in this apparently most mechanical branch of the composer's art. Schubert, too, a composer of extraordinary natural facility, soon felt the limitations of his technical skill and was on the point of taking lessons from a contrapuntist shortly before his death.

If Beethoven and Schubert felt the lack of thorough training, why is it that so many lesser men do not feel the same lack? The answer is, that the lesser men have not the brains of a Beethoven and a Schubert. Wordsworth has well expressed it in the lines:

Minds that have nothing to confer  
Find little to perceive.

It is certain that minds which have no great musical message to deliver to the world are the last minds to perceive their own deficiencies. This is not exactly the meaning that Wordsworth implied, but it will serve our purpose for the present.

We do not care how much personal pride we hurt or how many patriotic cords we tread on, provided that we can do some little good to the cause of American music.

First of all, let us attack the school training of our young people. It is not severe enough. There is too much instruction and not enough education. We use those two words in their Latin sense—instruction meaning "to build in," or furnish, and education meaning "to draw out," to train the powers to action. The end and aim of some school teachers seems to be to find subjects of practical utility which can be learned as easily and as quickly as possible.

If a young man wanted to become an athlete he would find that the exertion of running a mile uphill and swimming across a swift stream would make him a stronger man than a Pullman ride to California or an ocean voyage to Bermuda. The man who says that running uphill and swimming swift rivers are of no use to him will never become

an athlete. He may get more pleasure out of his comfortable trips, but he must pay the penalty of his luxury in flabby muscles and a short breath. When he attempts any physical exercise his puffing and his profuse perspiration tell him unmistakably that he is no athlete. The mind must likewise pay the penalty for its neglect of

hard and long-continued study. We hear boys say that Latin and Greek are useless studies now. We reply that Latin and Greek always have been more or less useless, in the sense that the knowledge of them cannot be turned into cash. To the average boy their value lies only in the fact that they are difficult to learn. They are like the athlete's hill and stream, which require great exertion to make little progress.

Dr. J. Mortimer-Granville, in his little handbook on "Common Mind Troubles," says: "There is a marked tendency in modern education—and it increases each year—to neglect the training of minds. The subjects which were principally useful for purposes of mental development and exercise are being eliminated because they do not commend themselves to the commercial instinct of the day as producing marketable information. Greek, Latin, mathematics and the like are not possessed of a high value in the mart of commerce and they are therefore lightly estimated. . . . The young man bestows some thought on his muscular system—he trains his eye, cultivates his ear, and takes credit for prudence when he strives to develop the vigor and to foster the healthy growth of his body. Is it wise—nay, is it not rather the worst of folly and shortsightedness—to neglect the ordinary development of those higher powers which man possesses in a more exalted degree than any of the lower animals? Taking care of the body while the mind is neglected is the worst of failings—the most calamitous and the least excusable."

There are teachers who advocate the use of moving pictures in the schools because the pupils more easily remember what they see than what they read.

Of course we have no doubt that moving pictures of the right kind can be made of immense value to

children and to adults as well. But they are a kind of mental candy which in no way strengthen the mind like the digestion of the strong meats of learning. And—worst of all—sometimes they load the memory without a corresponding exercise of the reasoning faculty. We find no fault with moving pictures, but we condemn the neglect of serious mental training.

In our opinion the musician ought to be particularly on his guard against the temptation to neglect hard study of subjects which have no relation to his art. It is easy for the composer to believe that logic and philosophy have no bearing on his art. They have no bearing on the art directly; but they have a powerful bearing on the mind that expresses itself through the art. We are not now writing for geniuses of the first class. They have their own peculiar systems. But we hope that we are writing for intelligent students who are anxious to improve. Let us remind them that though their minds are able to judge fairly accurately of their muscles, health and physical condition, they cannot accurately gauge their own capacity.

A scale cannot weigh itself and a mind can form but a vague estimate of its actual powers. It is reasonable, however, to believe that a long and careful training of the mind will work as many wonders as the training of the wrists and fingers works.

The weak logic, lame conclusions, haphazard thoughts without sequence, repetitions, omissions, inequalities in the workings of an untrained mind are as apparent to the trained thinker as the bungling finger and crude tone of the untrained pianist are to the expert master of the keyboard.

We are convinced that too many of our American composers fail more for the lack of proper mental training—both in technic and in logical thinking—than for the want of natural talent. If the jumble of styles, the juxtaposition of really fine and commonplace ideas, the irregularities of thematic development and the structural weaknesses of so many American compositions do not indicate inadequate mental training on the part of the composers, what do they indicate? Lack of talent? We cannot believe it.

**U**NDER the not over elegant heading of this article, London Musical News recently published its views on the subject of the various methods employed by teachers in order to secure pupils. After describing how much time and money are spent by the teacher in preparing himself by study for his future career, Musical News remarks aptly: "The problem is, how to make a start."

The advice then follows that it is no good to sit down and wait for the pupils to troop into one's studio. "In one shape or another publicity is a necessity," continues Musical News; "the role of the modest violet is not likely to bring grist to the mill. It is necessary to advertise. This is expensive, but it must be borne, and what is more, it must be persevered with. Even if for a time the results seem incommensurate with the outlay, it is essential to keep on. Intermittent or timid advertising is simply a waste of money. If your financial results are limited, plan your advertising with a view to the longest possible continuance, for a small advertisement for a year is far better than a big one for a week or a month only."

Those are sensible words and echo what the MUSICAL COURIER so often has told musicians who find it difficult to understand why it is not sufficient merely to possess merit, in order to be brought to the front without any volition on one's own part. Such short-sighted folk seem always to forget that in order to apprise others of their merit they must in some way bring that merit to the attention of those they wish to apprise. This is not to be misconstrued into the suggestion that the meritorious

one should advertise in the MUSICAL COURIER, "I have merit," but simply that he should notify students of his presence in the field and keep on notifying them so long and so continuously until they shall decide to give him a trial as a teacher. Should he gain notable results with any of his pupils, it would become part of his advertising to invite

critical opinion on their performances and it would become the duty of the MUSICAL COURIER to send a representative to hear the pupils play and to make public report of the work accomplished by the teacher. That is the most legitimate form of advertising available for the teacher and the best in order to secure comparatively quick and profitable results.

Also, as Musical News points out, the teacher, if he is a player, may advertise himself by assisting at concerts or giving some of his own. The latter process usually is terrifyingly expensive, and if, through nervousness or inability on the part of the concert giver to encompass extraordinary performances, the concert should pass off without making any deep impression upon the audience and critics, the money will have been wasted and the enterprise more often than not result in doing the projector more harm than good. It should always be borne in mind that frequently because of temperamental or other reasons, a singer or player is not fitted to be a great public performer, but may, on the other hand, be an excellent and even a remarkable teacher.

"There is no loss of personal or professional dignity," adds Musical News, "in asking your friends

to recommend you." Of course not. But the friends will find the task many degrees easier if the teacher is an advertiser in the *MUSICAL COURIER*, for the potent seed then will have been sown and a few warm words of supplementary personal recommendation oftentimes cause it to sprout into successful fruition. No pupil likes to be asked with whom he is studying and after giving his teacher's name, hear the interrogator say: "I've never heard of him." After that happens a few times the pupil loses confidence in the ability of his teacher to make a name for himself, and begins to wonder as to the reason for the obscurity. In many cases such wonder is followed by the transference of allegiance (and fees) to some other and better known pedagogue.

Not to be conceited, too reserved, bumptious, malicious toward colleagues, are some of the "Don'ts" set forth by Musical News, and they should be well considered by teachers who wish to succeed. Disparagement of the efforts of others is a poor foundation on which to attempt to build one's own success.

Teachers are urged to ask a good fee if they are convinced that they are worth it, for, strange as it may appear, too low a price often is a deterrent in the case of prospective pupils, who, like the rest of the world, are prone to take most mortals at their own valuation. Keep a fixed price; do not be guided in your estimate by what you think your patrons are able or likely to pay.

Purposely underselling other teachers, sending out or distributing publicly clap-trap circulars, and making lavish and unrealizable promises to parents, rightly are condemned as unethical and unprofitable, for "in the long run people find out the mean and underhand man who goes behind his brethren's back."

The old, narrow views regarding advertising on the part of members of the musical profession have died out nearly altogether, for where one teacher flourished before, fifty now must find existence, and in the stress of competition and the myriad distractions offered to a hurrying world, only those of the fifty are considered who stand forth from the rank and file by bringing themselves to the attention of the persons whom they desire to reach.

There is nothing unethical in advertising; if a Paderewski, Sembrich, Kreisler, Gerardy, Schumann-Heink, Ysaye, Godowsky and many others of exalted rank advertise their art, why should a teacher feel any compunction about advertising his pedagogy? Fortunately, very few feel that way nowadays in America.

#### A QUESTION OF NEUTRALITY.

Scores of letters have been received from musicians containing expressions of opinion on the European war and espousing the cause of one country or condemning that of another. The writers of the missives evidently expected them to be published and some of them are aggrieved because their communications were not given space in these columns. It must be obvious to impartially inclined persons that the *MUSICAL COURIER* has every reason to abide by President Wilson's proclamation of neutrality in word and deed, and that even under other circumstances this publication is a paper for the dissemination of musical news and not a medium for the propaganda of political matters of any description. Letters on such subjects belong in the daily papers, and it is to them that we advise self appointed statesmen to address their polemical—and oftentimes well put and interesting—arguments and criticisms. The *MUSICAL COURIER* has no axe to grind in the present turmoil, except, possibly, to hope that the current unfortunate conditions may assist actively in the furtherance of the cause of American music and the swelling of the profits of American musicians.

#### CENTURY OPERA FOR CHICAGO.

As originally announced exclusively in the *MUSICAL COURIER*, the Century Opera Company will give performances in Chicago this season, the run to begin there November 23, when the New York activity of the company will cease until next spring, according to the present published plans of the Century management. The stay in Chicago is to last eight weeks. Owing to the new schedule, there will be some changes in the present repertoire of the organization during the remainder of its stay in New York. "Madame Butterfly," "Tales of Hoffmann," "Aida," "Bohème" and "Jewels of the Madonna" will be given prior to November 21 instead of "Faust," "Trovatore" and "Pagliacci," which had been announced for the first half of this winter.

It is reported that the Chicago board of directors will be made up of the same gentlemen who formed the board of directors of the Chicago Grand Opera Company and they will be the backers of the Century Opera Company while in Chicago.

Sargent Aborn, one of the directors of the Century Opera Company, was in Chicago last week for the purpose of arranging definite plans for the season there. "William Tell" or "Carmen" probably will be the opening bill.

Later engagements for the Century Opera in Philadelphia and Boston also are in prospect.

#### PHILHARMONIC INTACT.

The New York Philharmonic Orchestra is practically intact, as it has been fortunate enough to escape almost entirely the draft which European conditions have made on many of the musical bodies in America. Two members of the orchestra are serving in the French army, but the management has been able to fill their positions satisfactorily through the dissolution of the Chicago Opera. The music for the novelties announced to be performed by the Philharmonic Orchestra during the coming season was received here before war was declared, so that hardly any changes will be necessary in the contemplated programs. Subscription tickets now are being taken up rapidly and there is every indication that the Philharmonic season soon to begin will be one of the most successful in its history.

#### ANTI-AMERICAN SPIRIT.

If it is true that some of our music clubs which last year paid \$400 and \$500 for an artist's services, this season are willing to give only \$75 or \$100 "on account of the war," then such clubs are acting in an anti-American spirit, and far from helping our native art and artists to gain advantage from the present conditions, are setting them back permanently and fatally into a position from which they never had a better chance to escape than just now. To aid them, however, before all things practical encouragement is required on the part of the musical clubs that have profitable patronage to bestow. American musical clubs should be American in more than empty proclamation.

#### CHARLTON IS OPTIMISTIC.

According to Loudon Charlton, the manager, musical booking throughout the country is well under way, and in many instances completed, and the war is likely to have but little effect on local conditions here. The Charlton bureau has every reason for optimism, as all of its artists originally scheduled have announced their early arrival from Europe. They include Felice Lyne, Ossip Gabrilowitsch, Clara Clemens-Gabrilowitsch, Harold Bauer, who will make fifteen appearances with the Boston Sym-

phony Orchestra; Tina Lerner, the Russian pianist; Ernest Hutcheson, pianist; Edmund Burke, baritone; Oscar Seagle, baritone; Mme. Hudson-Alexander, soprano; Marie Morrissey, contralto; Francis Rogers, baritone; Mme. Peroux-Williams, contralto; Jacques Thibaud, violinist; the Flonzaley Quartet, and recitals by Mme. Gadski, Ethel Leginska, pianist, November 16; Paul Draper, tenor, November 17, and Victor Wittgenstein, pianist, November 20.

#### WITH US.

Some of the executants who are taking and will take, an active part in the present musical season in America, and who returned safely to this country within the past few weeks after escaping from the troublous lands of Europe, are: Leopold Stokowski, Olga Samaroff, Hannah Butler, Vida Llewellyn, Louis Koemmenich, Rudolph Ganz, Morgan Kingston, Kathleen Howard, Jan Sikesz, Johanna Gadski, Eleanor Spencer, Alexander Bloch, Ernestine Schumann-Heink, Max Zach, Fannie Bloomfield Zeisler, Alma Gluck, Adolf Tandler, Paul Steindorff, Della Thal, Efrem Zimbalist, Victor Harris, Henry Weldon, Wilhelm Middelschulte, Herbert Sachs-Hirsch, Helen Stanley, Louis Siegel, Paul Althouse, Herbert Witherspoon, Karl Jörn, Dr. William C. Carl, Louise Gerard-Thiers, Theodore Spiering, Anna Case, Frank Gittelton, Jeanne Jomelli, Arthur Alexander, Arthur Hartmann, Joseph Gotsch, Oscar Seagle, Mrs. H. H. A. Beach, and others of equal importance.

#### OPERATIC SETTINGS.

Answering a correspondent who wishes to know whether "The Tempest," "King Lear," and "Amy Robsart" have been composed as operas, we reply that we know of eight operatic settings of "The Tempest," four of "King Lear," and four of "Amy Robsart." Incidental music was written to "The Tempest" by five composers, including Arne (1710-1778), Purcell (1658-1695), and Sir Arthur Sullivan, all of them English. Tchaikowsky did an orchestral fantasy on the same subject. Halevy's was one of the operas. Another was by an Italian composer named Caruso (1754-1822). Berlioz wrote a "King Lear" concert overture. Isadore de Lara, English by birth, composed one of the quartet of "Amy Robsart" operas. The same heroine figures in an opera by the late Bruno Oscar Klein, which he called "Kenilworth." It was produced at Hamburg some ten years or more ago.

#### JULIA CULP COMING.

Julia Culp, the lieder singer, has cabled her manager, Antonia Sawyer, of New York, that she will sail for America, October 24, on the steamship Noordam.

#### Alas!

[From "The Parable of the Rose, and Other Poems."]

My heart is sad with waiting, Love,  
Waiting for thee.  
My eyes are dim with watching, Love,  
Watching for thee.  
The sunlight fades, the night draws nigh,  
The stars come forth in the clear sky,  
I sit alone, alone and sigh,  
Sighing for thee.

My heart is faint with longing, Love,  
Longing for thee.  
My eyes are worn with weeping, Love,  
Weeping for thee.  
The night-winds murmur as they pass,  
Trailing thy name through the long grass,  
My soul cries out, alas! alas!  
Alas for me.

—Lyman Whitney Allen.



### We Blush.

From the New York Staats-Zeitung of October 3:

"Leonard Lieblich, of the MUSICAL COURIER, is a militant gentleman—he has a sharp tongue and a sharper pen. As a good American he observes the President's wish and is strictly neutral, at least outwardly, but no Kaiser or President can dictate to one's heart. And therefore Leonard Lieblich is a pro-German (Deutschfreundlich) neutral, because blood is thicker than water.

"A Mr. Streman, one of the justly popular 'dear readers,' objects to a two-page illustrated article in the MUSICAL COURIER because it deals with the Kaiser. The objector observes: 'I owe allegiance to none of the countries at war, but I do despise that self laudatory spirit which seems to be a characteristic of the majority of the Germans. Nothing shows refinement more decidedly than letting others sing one's praises.'

"To the foregoing Leonard Lieblich makes answer: 'The MUSICAL COURIER is in the same position as Mr. Streman in that it owes no allegiance to any of the countries at war, and that is why we cannot discuss the other particularizations in his letter except to say that we have met among the representatives of all nations individuals who exploit their own merits and are self laudatory. With profound regret we feel it our duty to state that many of those persons were Americans.'

"In addition to this amusing self-defence, there is also much other readable matter in the MUSICAL COURIER. For instance, the news that Fritz Kreisler was neither killed nor wounded, but is alive and kicking, and that he will leave Europe in time to keep his American concert engagements; that Rudolf Berger is fighting at the front while his wife, Marie Rappold, is a nurse; that Max Bruch has given up his Cambridge honors; likewise Hans Richter.

"And finally a few jests of the kind that only Leonard Lieblich knows how to contrive."

Then follows quotation of a couple of pleasantries contained in "Variations" last week, about English and French horns, dum dum bullets, etc.

### Why We Blush.

We blush at those praises of the Staats-Zeitung which we think well deserved, but in honesty we cannot accept them all. We are pro-German, but also we are pro-French, and pro-English. We admit that we are neither pro nor con so far as Russia is concerned, and that is the really strange part of the matter, for if "blood is thicker than water," we should incline to the land of the very Little Father, as that is the domain from which our ancestors sprang. Our very much alive paternal progenitor, who boasts of sixty-eight busy years, and is an enthusiastic New York resident, was born of a Russian father and a German mother, in the city of Posen, which had strong Polish affiliations in 1846. Our grandfather's name was Malakoff, but when for political reasons he moved to Posen, in Prussia, he changed his appellation to the German sounding one which his family now bears. Our revered mother was born in Warsaw and came of the clan of de Perkiewicz, a Polish-French Greek Catholic family there. Her parents and the parents of our father later settled in Berlin, and there the children grew up. In Posen, our father was the schoolmate of Moszkowski and the two Scharwenkas and the boyhood language of the quartet was Polish.

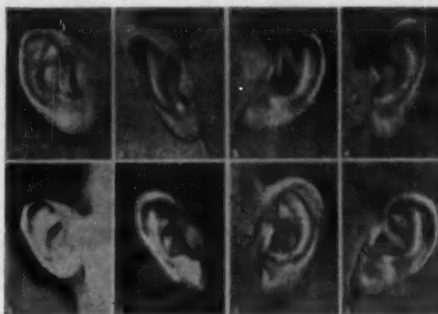
Now that the fever of confession is full upon us, we would add that early in life our father and mother came to America, and it was in New York that we were born, receiving training here in reading, writing and boxing, and later studying billiards, poker and music for some six years in Germany, England and France.

### What Are We?

For the foregoing reasons we are at a loss to discover our true nationality, just as we are at a loss to determine our real religion, for in addition to the Greek Catholicism of our mother, our family boasts also Hebraic and Protestant strains on the paternal side. We never have been baptized, christened, ordained, or even invited into any sect or faith. We never have been to the Sunday school of any denomination and we cannot recite offhand any prayer in any language or religion. However, as a

dilettante we have delved into the Bible and also into the Koran and the Talmud, and we respect them all.

Our lack of formal religion had practical exemplification in Berlin many years ago when, after a two years' stay, we were bidden to register there formally and to pay a church tax. "Religion, please?" asked the recorder. "None," we replied. "That is not accepted as an answer," was the dictum; "you must belong to one of the accepted



MUSICAL EARS.

1, Massenet; 2, Weingartner; 3, Hubay; 4, Debussy; 5, D'Albert; 6, Siegfried Wagner; 7, Saint-Saëns; 8, Richard Strauss.

denominations and pay a tax to the church you acknowledge." "Which is the cheapest?" we asked.

(An ethnological student to whom we related the incident many years afterward insisted that our query showed the undeniable commercial influence of the Semitic line of our family.)

To make the confusion quite complete we wedded a Lutheran, and our daughter is entered in the records of

## CARUSO AND ODOL.

Signor Enrico Caruso, the possessor of the finest voice in the world, has favoured the manufacturers of Odol with testimony of his appreciation of their preparation. Odol takes care of Caruso's teeth, mouth, and throat, and he is not averse to saying so. On a previous visit to London he wrote:—

"I have long known Odol, and always use it with delight, for I find it an excellent preservative for the teeth, and splendid for endowing the breath with delightful fragrance."



With this came a clever little sketch of himself by himself. What more can be said for the World's dentifrice than that by cleansing Caruso's mouth and refreshing his throat, it helps to produce and preserve the most exquisite tenor voice ever heard?

the little ivy covered church at Larchmont, N. Y., as an Episcopalian. Can any one solve the puzzle? We can't.

Deutschfreundlich? Yes. But not unfreundlich to the others. We deplore the war. We believe that each of the belligerents has at least one good reason for fighting. And, furthermore, we do not think it important to find out who started the war. What we wish to know is, who will end it?

### Last Stand.

The foregoing remarks were torn from us not only by the compliment of the Staats-Zeitung, but also because of many previous mistakes concerning our nationality. We wish to be called American, as we have the same basic right to be President as any other native citizen of this republic. We must be considered a rare bird, however, in that we belong to those few resident New Yorkers who were born in this city.

### Mass Formations.

Triple Alliance—Bach, Beethoven, Brahms.

Triple Entente—Strauss, Schönberg, Stravinsky.

### Where Are War's Horrors?

As we write, a steam calliope mounted on an auto truck, comes tearing and tooting down Fifth avenue, past the windows of our office sanctum. The contraption carries a sign advertising a deep sea diver who is appearing this week at a local vaudeville theatre. Every once in a while we are reminded that although we light our streets by electricity, build skyscrapers and now brew drinkable coffee, we are not so many years removed from being the country which Dickens described so feelingly in his American observations.

### Disinterested Patriotism.

The following appeared recently in the London Times:

"To Preparatory School Masters.—Clergyman's daughter (A. R. C. M., Solo Piano) would gladly hold post (retaining only half fees) for able-bodied Music Master who will go and fight for his country; highest testimonials.—Marston, Icomb, Stow-on-the-Wold.

### War Time Pleasantry.

From the London Globe is this:

Erratum: The headline "German Music Not Banned" should read "German Band Not Music."

### Up to Date.

The Omaha, Neb., Conservatory of Music and Art sends out a prospectus in which we read that the institution has a department of theory that teaches, among other things, "Cannon and Fugue."

### Caruso's Doing It.

On this page is the reproduction of an advertisement taken from the London Standard. If Mary Garden advertises perfume, Melba endorses a recipe for peaches, and Manuel Garcia, Wagner and Chopin lend their names to cigars, why should Caruso hesitate to express his honest opinion of a tooth wash?

### Timely Reading.

Have you ever read "Two Friends," the little story by De Maupassant about the pair of chums who went fishing for gudgeon on a bright January morning before the Paris fortifications and never returned? It is a real thriller and peculiarly appropriate just now when the German guns are roaring on French soil and all the belligerent nations seem to have developed an insensate desire to discover and destroy hostile spies. Another hair-raising war story by De Maupassant is called "Saint Anthony," and deals with the surreptitious murder of a soldier carried out in fiendish fashion. As one of the tales pictures German barbarity and the other illustrates French cruelty, you may safely read them both without endangering your neutrality.

### Mammoth Music.

The "largest organ in the world" pops up at various times in different places. Why does not some enterprising piano house build the largest piano in the world? What a splendid advertisement that would be. The largest violin in the world may be seen in any orchestra; it is a double bass.

### An Ear for Music.

Dr. Birman-Bera, of London, for many years has been engaged in the laudable attempt to discover the connection between the outward shape of the ear and the musical talents of its possessor. Now the Doctor announces that there is no connection whatever; that, in fact, even persons with abnormally shaped ears may hope to be possessed of musical gifts. The only definite demarcations established by the scientist were that composers as a rule have almost vertical ear drums, while musicians who are not composers own ear drums that vary sharply from the vertical to the oblique. On this page are shown illustrations of the ears of six well known musical persons.

### A Neutral Banquet.

For the banquets this season of the Musicians' Club and the Bohemians, which number among their members repre-

representatives of many nationalities, we submit the following compromise menu:

Caviar Astrakhan.	Kieler Sprotten.
Bismarck Herring.	Purée Mongole.
English Sole, à la Marguery.	Sauce Tartare.
Bermuda Potatoes.	
Spanish Onions.	Brussels Sprouts.
Asparagus, Hollandaise.	
English Mutton Chop with French Mushrooms.	
Salade Romaine.	
Ice Cream Napolitaine.	
Camembert, Roquefort, Swiss Cheese,	
Limburger.	
Rhine Wine.	Veuve Cliquot. Kümmel Russe.
	Café Turque.
Havana Perfectos.	Egyptian Cigarettes.

#### Only a Few of Us.

From the Music Student: "The really great writers on music in this country (or in any) are not a large body."

LEONARD LIEBLING.

#### Martha S. Steele at Asbury Park.

During the past summer Martha S. Steele, the Pittsburgh contralto, whose remarkable voice has won for her more than local fame, sang a number of times in Asbury Park. Visitors at the summer resort were much impressed by the beauty of her voice and the thoughtfulness of her interpretations, as is evinced by the following criticisms, taken from some of the newspapers there:

Martha Steele, the contralto, made a decided impression. It was her first appearance in Ocean Grove at a concert, but not her last. She has a deep, rich voice and a remarkable range.—Asbury Park Morning Press.

Martha Steele, contralto, who appeared last week at the Ocean Grove Auditorium, will sing her last concert at the Arcade in Asbury Park this evening. Mrs. Steele, who possesses a fine contralto voice, sang at the Auditorium last Tuesday and Friday nights, and on the latter evening at a reception given by Mrs. B. S. Keator, at her home in Asbury Park. Mrs. Steele was engaged after her successful appearances at the Ocean Grove Auditorium.—Ocean Grove Times.

After her appearance at the Arcade, where she was heard in the numbers, aria from "Nadeschda," "Oh! My Heart Is Weary," "At Dawning" by Cadman, and "The Eagle" by Frank Schaefer, the Asbury Park Press had the following to say of her work on this occasion:

Mrs. Martha Steele sang excellently, the orchestra furnishing good effect.

Among all the critiques of her work, Mrs. Steele is particularly proud of one by Charles Wakefield Cadman, the composer, who said:

Mrs. Steele has given eminent satisfaction in her interpretation of my compositions. She has a voice of rich quality and handles it in a musicianly way.

#### A Denver Girl Visits New York.

Grace McDonough, well known in musical circles of Denver, Col., is visiting relatives and friends in the East, and is at present the guest of Mrs. Frank E. Jago, 400 Convent avenue, New York City. Miss McDonough, her father, Frank McDonough, a well known Denver attorney, her mother and brother made the trip from the Rocky Mountain metropolis to the Atlantic coast in an automobile, taking in the White Mountains and other New England points en route to New York.

Miss McDonough will return home in November by rail, her parents and brother having already motored back.

#### Eleanor Painter in Operetta.

Andreas Dippel announces the engagement of Eleanor Painter as the prima donna for "The Lilac Domino," the French operetta, which will be produced at the Forty-fourth Street Theatre the week of October 19. Miss Painter recently terminated an engagement covering two seasons at the Charlottenburg Opera (Berlin), as MUSICAL COURIER readers know.

#### Florence Hardeman Here.

Florence Hardeman, the American violinist, has returned from Europe, and will remain in America this season, fulfilling concert engagements. Miss Hardeman was in Dresden, studying with Professor Auer, when the war broke out. At present she is visiting her home city, Cincinnati.

#### Loretta del Vallé Coming to America.

Loretta del Vallé, the coloratura soprano, who will be heard in America for the first time this season, will arrive in New York about the middle of this month. Mme. del Vallé will be under the management of Antonia Sawyer.

### WALTER HENRY HALL TO CONDUCT NEW YORK MOZART SOCIETY.

This Organization Announces Dates of Concerts and Artists Who Will Appear.

Walter Henry Hall has been appointed director of the New York Mozart Society. Mr. Hall is already well known in this city, but a brief sketch of his career will, upon this occasion, not be out of place.

He was educated at the Royal Academy of Music at London, where he spent four years, at the time when



MRS. NOBLE McCONNELL,  
President New York Mozart Society.

George MacFarren was dean. He founded two choral societies during his student years, and was so successful that when he left London there were one hundred and sixty



WALTER HENRY HALL.

applicants for membership in one of them. Mr. Hall was only twenty-one years old when he left England.

For six years he held the position of organist and choir master at St. Luke's Church, Germantown (Philadelphia), Pa. From there he removed to St. Peter's Church, Albany, N. Y., which position he held for two years. He became known in New York through his position as organist and choirmaster at St. James' Church. He held this position for seventeen years, and resigned only when

appointed to the chair of choral music in Columbia University.

Previous to this time he had already conducted the University Chorus for about five years, and his work there was so successful that the chair of choral music was founded and he entered upon his duties in the fall of 1913. Twenty-one years ago Mr. Hall founded the Brooklyn Oratorio Society and the success of this society under his baton is well known.

They gave the first production in America of Elgar's "King Olaf" and of Henschel's "Requiem," which was given two performances, one under the direction of Mr. Hall and the other under the direction of the composer. Among other great works that have been given by that society may be mentioned Liszt's "St. Elizabeth." Mr. Hall also held for nine years the position of conductor of the Musurgia, the famous male chorus, and held this position until the society discontinued its public concerts.

To Dr. James C. Egbert is due the idea of the present work which Mr. Hall is doing at Columbia. Dr. Egbert developed the summer school system at Columbia so that the attendance at this summer school has increased from five hundred to over five thousand. Under his capable management also, the extension work of the university has developed, and this extension work makes it possible for students in nearby towns to receive their university education, at least in part, without coming to New York at all. The chorus was originally started in connection with the summer school work, and two concerts were given the first summer. Dr. Egbert then conceived the idea of having regular choral music at the university, and in connection with the university extension work, and it is now so arranged that choruses in small suburban districts around and about New York can be furnished with a conductor and music free of charge, thus being rid of the two principal expenses which an amateur chorus has to meet.

The Mozart Society's music season, which Mr. Hall will have in charge, includes six musicales to be given in the North and East ball rooms of the Hotel Astor on November 7, December 5, January 2, February 6, March 6 and April. Among the artists appearing at the afternoon musicales this season are: Frances Alda, Caryl Chessel, William Hinshaw, Gutia Casini, Frank La Forge, Anna Case, Christine Miller, Carl Flesch, Horatio Connell, Charles Gilbert Spross, Pasquale Amato. Three evening concerts will be given in the grand ball room on December 16, February 24, and April 21. Among the artists appearing at the evening concerts are Emmy Destinn, Frieda Hempel and Alice Nielsen.

#### COLUMBUS NOTES.

Columbus, Ohio, September 24, 1914.

The reports read at the first meeting of the active members of the Women's Music Club last Tuesday show that the list of associate members for this season will equal that of last year, when every available seat was sold. The club offers the following artists: Olive Fremstad, Julia Culp, Coenraad V. Bos, Katharine Goodson, Jenny Dufau, Francis Ingram, Marcian Thalberg, Leopold Kramer, Cincinnati Symphony Orchestra, Minneapolis Symphony and the Philharmonic Society of New York. The usual six matinee concerts by active members of the club, assisted by a guest artist, will be given, the guests being Lena Palmer, pianist, representing the Cincinnati Conservatory of Music; Georgianna Diffenbach, pianist, representing the Women's Music Club, of Dayton; Mrs. Clement Baxter, soprano, representing the Women's Music Club, of Lima, and the Trinity Boys' Choir, Karl Hoenig, director. "The Messiah" is to be given on the evening of December 29, by the Music Club Choir, Robert W. Roberts, director. Fourteen free organ recitals will be given to the public on Sunday afternoons during the winter by leading organists and vocalists of the city.

A very interesting series of concerts has been announced by Kate M. Lacey, a local manager, who offers the following attractions: Mme. Schumann-Heink, Alma Gluck, Alice Verlet, Helen Ware, Anna Pavlova, John McCormack, Willy Burmeister, Rudolph Ganz, and the New York Symphony Orchestra. The advance sale of seats for this course has been very gratifying.

EMILY CHURCH BENHAM.

#### Kasner to Appear with Anna Case.

Jacques Kasner, the violinist, will assist Anna Case, the Metropolitan Opera soprano, in a recital at Summerville, N. J., on Friday evening, October 9.

#### Florence Austin's Success in Maine.

A telegram from Bangor tells of the brilliant success won last Saturday afternoon, October 3, by Florence Austin, the violinist, at the Maine Music Festival.

## NEBRASKA CAPITAL RENEWS MUSICAL LIFE.

Various Musical Institutions Open Under Favorable Auspices—Innovation in State Fair Music.

Lincoln, Neb., September 23, 1914.

Judging from the appearance of the registration rooms of the various schools and universities of Lincoln, the season 1914-15 will be one of unusual importance from a musical standpoint. A number of new teachers will co-operate with the established teaching corps and all report splendid indications for a prosperous year. Many students are returning to school after an absence of a year or two. Crop conditions very materially affect the school attendance in Nebraska, which is the case everywhere, and this year's big crop is being felt decidedly this fall.

### MUSIC AT THE STATE FAIR.

Some musicians were a little sceptical this year concerning the musical condition at the Nebraska State Fair, due to the change from Liberati's Band to Patrick Conway's organization, of New York. For years Liberati and his band have held full sway each fall, but the most sanguine hopes were realized from the very first appearance of Conway's Band. Regardless of weather huge crowds flocked to the grounds and the large auditorium was barely big enough to seat the people.

A number of bands from different sections of the State were also on the grounds and played in the various buildings.

### UNIVERSITY SCHOOL OF MUSIC.

The twenty-first year of the University School of Music opened with a splendid registration of both old and new students. The faculty as it stands now is: Willard Kimball, director; piano, Sidney Silber, Mrs. Will Owen Jones, Lura Schuler Smith, J. Frank Frysinger, Marjorie Anderson, Arvid Samuelson, Louise Zumwinkel, Lucy Haywood, Hazel Kinsella, Ruth Pilcher, Katherine Kimball, Ruth Bagnell, Alleyne Archibald; piano for children (south branch at Twentieth and D streets), Carrie W. Pettis, Marguerite Klinker, Ruth Pilcher; pipe organ, J. Frank Frysinger, Helen Burns; voice, Howard Kirkpatrick, Charles F. H. Mills, Lillian Helms Polley, Edith Lucile Robbins, Vera A. Upton, Lulu Carnes, Jude Deyo, Elizabeth Bonnell; violin, Carl Frederick Steckelberg, A. Loeb, Charles Jiran; cello, A. Loeb; cornet and trombone, Stephen Jelinek; flute, clarinet and saxophone, Rex Elton Fair; public school music, Charles H. Miller; theoretical department, John M. Rosborough, Howard Kirkpatrick, Charles F. H. Mills, Clare B. Cornell, Lucy Haywood; piano tuning, A. J. Morley; dramatic art, John T. Prince, Claudie C. Townsend.

Professor Kimball has been playing the organ at the First Congregational Church this summer in the absence of Carrie Raymond.

Carl Frederick Steckelberg reports a large class of violin students for the fall term. A number of his pupils have "made good" during the summer months in concert and Chautauqua work.

An informal reception to all students will be given by the members of the faculty Thursday evening, September 24.

### MOLZER VIOLIN SCHOOL.

August Molzer, of the Molzer Violin School, reports a number of talented pupils who have enrolled for the coming year.

The success of his pupil, Lillian Cimberg, who has just returned from a tour of twelve weeks' Chautauqua work, has been most pronounced. She played throughout Montana, Wyoming, Iowa, Missouri and Kansas, and glowing reports of her playing are coming in from all sides.

Another pupil who has made a good record is Edith Hockerson, who played through a number of Western States in a concert tour.

Mrs. Molzer has been engaged to play on Sunday nights at the Lyric for Dr. Wharton's congregation in company with Miss Eiche, violoncello, and Miss Burlingham, piano. The playing of this trio last year proved a great attraction.

Mr. Molzer plays two solos each Sunday at All Soul's Church (Unitarian) and has been re-engaged for the coming year. He will play a fine program of violin numbers at the first meeting of the Matinee Musicale, October 5.

### COTNER UNIVERSITY SCHOOL OF MUSIC.

Edward S. Luce, the new dean of music at Cotner, reports great interest manifested in every department. The orchestra has been organized and promises some good things soon. Mr. Luce will have charge of the church music and is planning for a large chorus choir capable of doing oratorio work.

Mrs. E. S. Luce entertained the members of the Eastern Star of East Lincoln with a musicale of English, Scotch and Irish ballads at the residence of Mrs. Campbell, September 15.

At the home of Chancellor Oeschger, the Women's Educational Council gave a reception and tea at which Mrs.

Luce sang a group of songs by the American composers, Mrs. H. H. A. Beach and Dudley Buck. Miss Jeffers, the new teacher of expression, delighted all with her readings.

Charlotte Comerford, of Chicago, a pupil of Mr. and Mrs. Luce, has been giving a series of song recitals with marked success. In South Dakota she sang at Rapid City, Hot Springs, Sylvan Lake and Spearfish. She has a well developed contralto voice of much power and beauty and makes a most attractive stage appearance. She expects to come to Cotner for senior work in music.

### LINCOLN MUSICAL COLLEGE.

The slogan of this school of music is, "The artist's way, take a lesson every day."

President Rhine speaks enthusiastically of the prospects for the season, the enrollment being double that of last year. The faculty is the same as last year with the addition of the pianist, Earnest L. Harrison, who gave a brilliant recital last year at his graduation under Mr. Kremer.

A concert will be given early in October at Curtice Hall by members of this college.

### WESLEYAN CONSERVATORY.

The attendance at Wesleyan is very gratifying, being considerably above that of last season. Mr. Movius has returned to his duties at the head of the vocal department after a year of singing and teaching in Germany.

Konrad Kriedemann, pianist, played a number of his own compositions at the chapel hour, Friday morning. Mr. Kriedemann is at the head of the piano department.

The personnel of the male quartet this year is Messrs. Gettys, Moore, Harper and Bartley, and they are planning a series of concerts for the near future. They constitute also an instrumental quartet playing cornets, alto and trombone. Mr. Gettys is business manager for this organization.

Clara Mills, of the piano department, spent the summer coaching at the American Conservatory, Chicago.

Mr. Karns has charge of violin, orchestra and chorus, and Mr. McGrew, cornetist, directs the band.

### STATE UNIVERSITY.

Carrie B. Raymond has returned from her summer's outing on Mandeline Island in Lake Superior, and has some interesting plans for the winter. As usual, they are of a high educational value, the principal feature being the presentation of the nine symphonies by Beethoven, one each month. "St. John's Eve," the Halloween cantata, is to be arranged for October 30, while at the Christmas season a program of carols will be sung. After Christmas the folksongs of all nations will be studied.

### LINCOLN NOTES.

The Aller-Beach Concert Company toured the Western States for eleven weeks, having given concerts in Nebraska, Colorado, Utah, Idaho, Wyoming and Montana. Most flattering are the reports from this trip which ended in a journey through Yellowstone Park.

A reception was tendered Mme. Cosgrove by her students in Curtice Hall, September 18. It was a delightful affair—with autumn settings. The punch bowl was presided over by charming young ladies exquisitely gowned.

An impromptu program was presented and the MUSICAL COURIER correspondent was fortunate in hearing songs by Irene Fleming Thurn, Grace Greenwood Gore and the Misses Emery and Wagner.

The first meeting of the Matinee Musicale will be on the afternoon of October 5, when an artist's recital will be given by Bryde Wave Whitcomb, dramatic soprano, and August Molzer, violinist.

Hazel Kinsella will present a historical piano program in costume at the opening meeting of the Woman's Club next month. This promises to be one of the treats of the year.

A very interesting letter was recently received by Miss Kinsella from Helen Joseffy, daughter of the famous pianist, Rafael Joseffy, telling of the renewed health of this noted master. Miss Joseffy says her father will probably teach a little this season. This is indeed welcome news in the musical circles.

ELIZABETH EASTWOOD LUCE.

### Frank King Clark Dead.

As the MUSICAL COURIER goes to press the cable brings the news of the death, in Berlin on October 5, of Frank King Clark, the American vocal teacher, who succumbed to an attack of cerebrospinal meningitis. Mr. Clark's serious illness at Lucerne, Switzerland, already had been reported in this paper.

### Francis Rogers' New York Recital.

Francis Rogers, the baritone, assisted by Isidore Luckstone, will give a song recital at the Little Theatre, Thursday afternoon, November 12.

## WASHINGTON EVENTS.

### Musical Course on New School Curriculum— Managers Announce Attractions—Capital City Musicians Return from Vacations— College of Music Opens.

Phone, North 935.  
1619 R Street,  
Washington, D. C., September 18, 1914.

Music will be one of the principal studies at the new Bonne Femme Seminary which has just opened here in Washington. The head of the musical department is no less a musician than Sam Fabian, assisted by Frank Norris Jones, pianist, and Helen Howe, who will be in charge of the vocal department.

### ATTRACTIONS FOR SEASON ANNOUNCED.

Katie Wilson-Greene, manageress, announces a long list of attractions for this winter, which includes the Boston Symphony Orchestra booked for November 20, with a well known soloist. Pasquale Amato, Mme. Schumann-Heink, Ada Sassoli, Josef Hofmann, Louise Homer, Alma Gluck, Efreim Zimbalist, and many others will appear also.

T. Arthur Smith, Washington's other local manager, also has a prospective list of notables, the Flonzaley Quartet leading the list.

### NEW PRESIDENT FOR LOCAL COLLEGE.

S. M. Fabian, the new president of the Washington College of Music, has taken charge this week, the school opening with a somewhat augmented list of advanced pupils. Mr. Fabian's artist-pupil, Frank Norris Jones, is the new vice president and assistant piano teacher.

### MUSICIANS RETURN HOME.

Mme. Josef Kaspar with her son, Henry Kaspar, and the large party Mme. Kaspar was chaperoning in Europe, have returned home without any undue accident, due to the large acquaintanceship and many friends she has abroad. Mme. Kaspar is now resting at the summer home of the Kaspars, Mt. Salvat, near Blumheim, Va., while Henry Kaspar is busy preparing for his opening recital at Forest Glen Seminary. This past summer Mr. Kaspar has been coaching under Tobias Mathay, of London. In writing of the Kaspar family one must pause and give special stress to given names, for they are numerous, and each and every one talented in his or her own particular way.

The many friends of that young and serious piano student, Katherine McNeal, will be glad to hear of her safe arrival in Washington from Berlin, after seemingly being lost for some weeks on the other side.

Susanne Oldberg will return from New York this week where she has been with friends for some time. It is to be hoped that Mrs. Oldberg will resume her classes in her Belasco studio, as well as the charming series of Sunday afternoon musicales which proved popular last year.

Helen Donohue DeYo, soprano of St. Margaret's Church, who has been spending her vacation in New York and the seashore, has returned home, and last Sunday evening gave a program of song at the Tent Church service.

It is next to impossible to report all those coming home from day to day from delightful vacations, but note should be made of the return of Otto Torney Simon and Mrs. Simon, and Felix Garziglia and Mrs. Garziglia, from Europe. Mr. and Mrs. Garziglia have, as usual, spent their summer at the home of Mr. Garziglia's parents, at Nice, France, while Mr. and Mrs. Simon devoted the greater part of their time to completing programs for the season of the Motet Choral Society, of which Mr. Simon is director.

Marie von Unschuld, pianist and head of the University of Music, has returned from a midsummer tour of the West with a pocketful of intensely interesting and enthusiastic press notices of the work accomplished. Mme. von Unschuld will be busy for some weeks here in Washington with the opening of the winter classes at the University of Music.

Mrs. Henry White, organist, and her daughter, Margaret White, who have been on a visit to Minneapolis, are among the many musicians returning to their homes for the winter. Others who returned to Washington last week are Marguerite Howard, a former soloist at St. Stephen's Catholic Church; Francis Somerville, organist at the Rhode Island Avenue M. P. Church, and Marie Hansen, who has been under the instruction of Ernest Hutcheson during July and August, at Chautauqua, N. Y.

DICK ROOT.

### Lhevinne Coming.

A telegram received by London Charlton, manager of Josef Lhevinne, the pianist, reads as follows:

"Am safe in Wannsee. Germans most kind. Am free to leave the country."

"(Signed) JOSEF LHEVINNE."

Lhevinne's American tour will begin in December.

## CHICAGO WOMEN'S MUSICAL CLUB HOLDS OPENING RECEPTION.

Five Hundred Invitations Issued—Addresses and Music Make Up Interesting Program—  
Announcements for the Season in Middle West Metropolis.

Chicago, Ill., October 3, 1914.

A new chapter was added to the musical history of Chicago on Thursday, October 1, when the Chicago Women's Musical Club held its opening reception in the Francis I room of the Congress Hotel. This new club was organized at the close of last spring and already has a membership numbering 175. Its mission is to satisfy a long felt need in this vast city—a club in which musicians and music lovers may come together in closer affiliation. There are three separate memberships, making the field of action large and unlimited—active, associate and student membership—the latter a long neglected necessity in the music world, whereby a student may be assisted and protected in this big community.

The opening reception, to which five hundred invitations were extended, was in charge of Mrs. Edwin Peifer and Mrs. Fred Meadows. The program was prepared by Mrs. Louis Yager, chairman. Following the reception a number of prominent Chicago women gave addresses appropriate to the occasion, and the musical program was rendered by Georgia Kober, pianist; Mabel Corlew Smidt, soprano, and Marie Ludwig, pianist. The officers in whose able hands this club has been slowly but surely shaping a promising destiny are Eleanore Capps-Hostler, president; Mrs. Harrison Wells, first vice-president; Mrs. Louis Yager, second vice-president; Mrs. A. G. Ireland,

recording secretary; Ruby Babler, corresponding secretary; Mrs. Fred L. Rossbach, treasurer.

HARRY WEISBACH WITH JEANETTE LOUDON STUDIOS.

Harry Weisbach, concertmaster of the Chicago Symphony Orchestra, has been engaged by Jeanette Loudon to head an ensemble class at the Jeanette Loudon Studios in the Fine Arts Building. The name of Mr. Weisbach added to the list of prominent musicians already secured for the Jeanette Loudon Studios presages well for a most successful season at the studios, so well directed by Miss Loudon, who, as ever heads the piano department.

PAUL ALTHOUSE AND THEODORE HARRISON WITH APOLLOS.

Paul Althouse, tenor, and Theodore Harrison, bass, of New York, have been engaged as soloists for the forthcoming performance of Elgar's choral work, "Caractacus," to be given by the Apollo Musical Club, Sunday afternoon, October 18, at the Auditorium Theatre. Mr. Althouse will be remembered as having sung at the Evanston Festival two years ago and this will be Mr. Harrison's first appearance in Chicago, although he has appeared in nearly all the other principal cities of the country.

CHICAGO MUSICAL COLLEGE SATURDAY MORNING RECITALS.

The first Saturday morning recitals of the season under the auspices of the Chicago Musical College took place on Saturday morning, October 3 in the Ziegfeld Theatre. Karl Reckzeh, a member of the piano department of the faculty, played a recital program of special interest. Immediately preceding Mr. Reckzeh's recital, Felix Borowski, the well known instructor and critic on the Chicago Herald, began his series of history of music lectures with a talk on "Primitive Music." At the next recital on Saturday morning, October 10, Mr. Borowski will lecture on "Music of Ancient Egypt."

GREETINGS FROM ALMA VOEDISCH.

This office acknowledges post card greetings mailed from Juarez, Mexico, by Alma Voedisch, who will return to Chicago very shortly after having had a pleasant and successful trip.

GADSKI TO OPEN F. WIGHT NEUMANN'S SEASON.

Johanna Gadschi, soprano of the Metropolitan Opera Company, New York, who will open the concert season of F. Wight Neumann at the Illinois Theatre, Sunday afternoon, October 18, passed through Chicago this week on her way to the Pacific Coast. Her program for the Chicago recital will comprise songs by Schumann, Schubert, Franz, Wagner, Brahms, Taubert, Strauss, and a group of songs by English composers.

RACHEL BUSEY KINSOLVING'S SERIES.

Rachel Busey Kinsolving announces a series of musical mornings at the Woman's Club of Evanston, Ill. The series will be opened on Tuesday morning, October 20,

by Florence Hinkle, soprano, and Reinald Werrenrath, baritone. The next musicale will take place on Tuesday, November 17, when Helen Stanley, soprano, will give a song recital. The third program, on Tuesday morning, December 15, will be furnished by Efrem Zimbalist, violinist, and the last one will take place on Tuesday morning, January 19, when Josef Lhevinne, pianist, and Lambert Murphy, tenor, will be heard.

GRABEL'S BAND OPENS SEASON.

Grabel's Orchestral Band, under the direction of V. J. Grabel and assisted by Reinald Werrenrath, baritone, officially opened the 1914 season with a concert given at Orchestra Hall on Friday evening, October 2. A review of this concert is deferred until the next issue of the MUSICAL COURIER.

ARTHUR MIDDLETON SINGS AT OAK PARK.

Arthur Middleton, basso, of New York, gave a song recital in Oak Park last week. The recital was well attended and the singer, as ever, won the approval of a large and appreciative audience.

BRIGGS BUREAU OF UNIVERSITY EXTENSION.

The business which has been conducted under the name of the Briggs Musical Bureau has been reorganized on a more extensive scale and the name to be used in the future is the Briggs Bureau of University Extension. There will be no curtailment of concert, recital and oratorio bookings, but additional work will be undertaken for the purpose of booking complete courses and courses in large cities, requiring lecturers of international renown and literary celebrities. This will widen the sphere and scope of the work in booking by creating more opportunities of high grade musical artists, and while lyceum work will not be undertaken by the Briggs Bureau of University Extension, the lyceum companies of the lesser class will be displaced by many of the soloists of the Briggs Bureau.

The feature artists will be more limited and will appear under the name "Concert Direction Ernest Briggs," and at the head of the list will appear the Chicago Sunday Evening Club with its fine quartet, consisting of Mabel Sharp Herdian, soprano; Rose Lutiger Gannon, contralto; John Miller, tenor, and Gustav Holmquist, baritone, and Edgar Nelson, pianist and organist. The organization consists of one hundred members and it will arrange to fill concert engagements during the coming season.

The offices of the Briggs Bureau of University Extension will be, as before, at Steinway Hall, and headquarters for the Ernest Briggs Concert Direction have been established on the tenth floor of the Auditorium Building.

The Metropolitan Artists' Series will be under the management of the Briggs Bureau of University Extension.

METROPOLITAN ARTISTS' SERIES.

The Metropolitan Artists' Series will open at the Fine Arts Theatre, on October 18 with Virginia Thomson, contralto, and George Riecks, pianist. Miss Thomson has made a success in New York, Baltimore and other Eastern points in opera and recital, and Mr. Riecks has achieved his greatest success in the Northwest as a solo pianist. On November 15 Helen Bright Bengel, the Chicago contralto, who is a member of the Brahms Quartet, will give a recital, assisted by Ethel B. Russell, pianist. The dates in December will be notable for the appearance of Willard Flint, basso, who has established a brilliant record by receiving ten consecutive engagements from the Handel and Haydn Society and Boston Symphony Orchestra, of Boston.

The first date in 1915 will be the Chicago debut of Alma Hays Reed, soprano. Mrs. Reed has toured extensively throughout the Central West, but has not yet made her Chicago appearance. In February, Ethelynde Smith, who made a success in the series last year, has been re-engaged and on this occasion she will not give her program of American women composers, which was presented last year, but will present a miscellaneous program of the best



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compositions by modern composers. In March, Irma Seydel, the young violinist who has attained the record of a successful series of orchestra appearances in Europe and America at the early age of eighteen will make her Chicago debut. With Miss Seydel there will appear in joint recital Edith Castle, contralto, of Boston.

#### BUSH CONSERVATORY NOTES.

The fall term of the Bush Conservatory has opened with a larger enrollment than any previous year in the history of the institution. The many new additions to the faculty and also the new dormitory are a great acquisition to the school.

Harold von Mickwitz's artist-class will meet every Thursday at 3.30 p. m. This is an unusual advantage to students wishing to create a professional career, as they have the benefit of hearing technic discussed, as well as interpretation of the masters. The fact that Mr. von Mickwitz is an artist of international reputation, draws only a very serious class of students. Mr. von Mickwitz has developed many artists of repute who owe their success to careful training with him.

Earl Victor Prahl, a pupil of Julie Rive-King, is a very talented young pianist who is coming to the front rapidly. Mr. Prahl has just returned from a successful Chautauqua tour. He is now devoting most of his time to teaching.

The Expression Department of the Bush Conservatory continues to be in charge of Mae Julia Riley and has had a large increase in its enrollment, and the work has been made much more extensive, giving the student a number of additional subjects, which, heretofore, have not been included in the course.

Guy Herbert Woodard, who is at the head of the Violin Department, will conduct the Bush Conservatory Symphony Orchestra so that the students of the Conservatory will have many unusual advantages in the way of ensemble experience. The orchestra will give a number of concerts throughout the season.

#### NEW QUARTERS FOR SPRY SCHOOL.

The Walter Spry Music School moved October 1 from Suite 625 to Suite 712 Fine Arts Building. A reception will be held in the new and spacious quarters, Saturday afternoon, October 17, at 3 o'clock, when a program by members of the faculty will be given. Hugo Kortschak, the violinist, and his assistants have attracted such large violin classes that the school has decided to organize an orchestra under Mr. Kortschak's direction. The interpretation classes conducted by Walter Spry continue to be one of the most attractive features of the school. The first program in October will be given by James Whittaker and will be as follows: Sonata in F, Mozart; sonata, op. 14, No. 1, Beethoven; tone pictures, op. 85, Dvorak. Mr. Spry's program will include chaconne, in G major, Handel; fantasia from C minor sonata, Mozart; scherzo from the "Scotch Symphony," Mendelssohn; "Legende" and "Gavotte Fantastique," op. 54, Beach.

#### MRS. EDWARDS NOT MRS. EDUARD.

The likeness of Etta Edwards, well known vocal teacher, formerly of Boston, New York and Chicago, and now of St. Louis, was reproduced in last week's MUSICAL COURIER and graced the Chicago page. Mrs. Edwards' name was spelled "Eduard"—an error probably noticed only by those who were at fault, as Mrs. Edwards is so well known in the musical world as to make this correction unnecessary. Mrs. Edwards' picture was in company of her pupil, Louise le Baron, which was taken recently at Ravinia Park, where Miss le Baron appeared recently in grand opera.

#### NEW OFFICERS OF NORTH SHORE FESTIVAL ASSOCIATION.

Officers and an executive committee were elected and plans for the work of next year were completed at the annual meeting of the members of the Chicago-North Shore Music Festival Association yesterday afternoon at the residence of M. C. Armour, 1608 Ridge avenue, Evanston.

It is the plan of the association to hold five concerts next year in the gymnasium of Northwestern University. One of these will be especially for children and is to be held in the afternoon. The officers elected were: President, Frank S. Shaw; first vice-president, Harry B. Wyeth; second vice-president, Alexander O. Mason; secretary, Walter B. Smith; treasurer, John H. Hilton; historian, Charles W. Spofford. Executive committee—M. C. Armour, chairman; Dr. Abram W. Harris, Henry S. Henschen, John H. Hilton, William F. Hypes, C. L. Jenks, Alexander O. Mason, Walter B. Smith, Frank S. Shaw, Charles W. Spofford, Charles N. Stevens, George S. Montgomery, Frederic P. Vose, Harry B. Wyeth and James S. Ferris.

## SHATTUCK ON SHAKESPEARE.

Arthur Shattuck, the pianist, wrote to a friend recently, who submits the epistle to the MUSICAL COURIER:

"Do you believe Bacon wrote the Shakespeare plays? I do not, although I used to live near the late Ignatius Donnelly and have often talked to him about the famous cryptograms which according to the Donnelly theory revealed the secret of authorship.

"I left Paris a couple of weeks ago owing to the war-like atmosphere of the French capital and am at present making an automobile tour through England. I am writing this from Stratford-on-Avon, the scene of the birth and death of William Shakespeare. It is nearly three hundred years since Shakespeare died—the three centuries will be complete a year from the 23d of April next. This is my tenth trip to Stratford, and if I live I hope to come here again as many more times. Ever since I was a small child I have been an admirer of Shakespeare and his plays—in fact, he was one of my boyhood heroes. My first visit to the theatre was to see Edwin Booth in 'Hamlet,' and I believe I have been to see all the great Shakespearian actors of the past twenty years.

"When Shakespeare was a boy there must have been two kinds of merchants, for his father is always spoken of as a respectable merchant. 'Father John' Shakespeare was a wool merchant, also a tanner and glover. His mother, Mary Arden, was the daughter of a wealthy farmer. The favored son was born April 23, 1564.

"So many stories are told of the early life of Shakespeare that it is hard to locate the exact truth. Baconians claim he was uneducated and therefore could not have written the plays bearing his name. The story accepted here is that he passed seven years in the local grammar school securing a thorough foundation in history, literature, Greek and Latin.

"The holidays of each summer were passed at the home of an uncle, who had a farm near Snitterfield—an hour and a half on foot from Stratford if you are a fast walker. My motor made it in much less time. Then, at times, young Shakespeare stayed with relatives who had farms

much nearer his home, and it was while on these rural visits sharing the outdoor life and mixing in the games of the children that he drank in his ardent love of nature and the profound knowledge of country life, with which his plays are saturated.

"Shakespeare left school at fourteen and it is supposed he worked with his father in the wool business, also as a tanner and glovemaking. At nineteen he married Anne Hathaway and continued to live in his father's house until he was twenty-two years old. It was at this time that the famous poaching episode occurred which caused him to break home ties. He taught school a few months and then wandered off to London.

"Shakespeare took the first job London offered him—holding the horses of the men of fashion who came to the theatre of James Burbage on horseback. He soon enjoyed so much popularity that additional help was needed. Shakespeare hired extra grooms, who were known as 'Shakespeare's boys' long after the departure of their first master.

"Shakespeare's first job in Burbage's theatre was as call boy. His promotion was rapid, for at the age of twenty-eight he was playwright, actor, and manager. According to the records, Shakespeare acted in every play he wrote save two—'Titus Adronicus' and 'Henry VI.' Inasmuch as he was not only author, but proprietor and manager, it was fitting that he should play the Ghost in 'Hamlet,' and records proclaim his ability by saying he was 'an excellent actor.'

"Four years before his death, at the age of forty-eight, Shakespeare was able to realize the dream of his life—to retire to Stratford and enjoy in that quiet retreat the fortune he amassed by his labor.

"Shakespeare was for all time. His plays reach every man, because they are fundamentally true and human. His greatness defies all comparison. His works suited to charm the hearts of the young as well as the heads of the old, contain food for every mind; matter for amusement as well as reflection."

#### Grateful Klibansky Pupils.

Sergei Klibansky's summer session of vocal music has brought an aftermath of grateful letters from pupils from



SERGEI KLIBANSKY.

near and far. These thank him in heartiest fashion for their splendid progress.

Quoting some of the letters, they are as follows:

My voice is better than it has been for a long time, but it seems to be getting higher. I practice every day and I thank you for teaching me how to work easily and intelligently.

I want to thank you for your kindness to me. You have been so painstaking and patient and I see the greatest difference now and in the way I used to sing and take tones. Your understanding is certainly marvelous. I shall work hard to show my gratitude and to live up to your expectations of my voice.

With deepest appreciation of you and what you have done for me, I am,

Very sincerely,

JEAN VINCENT COOPER.

I appreciate what Mrs. Sicard used to say about voice placing. That you have the truth and have the most wonderful way of mak-

ing it clear is certainly true when I could absorb it when not even exerting myself enough to be conscious of listening.

With best wishes for the coming season and deepest appreciation of all I learned from you as a teacher and musician, I remain, as always,

Most sincerely,

ETHEL BOWMAN.

I realize you are the one and only teacher who can instruct in the real art of singing.

With my very best wishes, I am,

Sincerely yours,

NINA MELVILLE.

I am very enthusiastic about what you did for me and appreciate it beyond any means of expression. Your work is great and I am going to do more work with you because I like you immensely, as well as recognizing the efficiency and greatness of your teaching.

Yours sincerely,

H. ROGER NAYLOR.

I can't express the pleasure that I feel in my work with you this past summer. It was marvelous work. When I think of what I accomplished, starting in as I did with my throat still raw from the doctor's knife and my voice all gone and finding it restored at the end of my four months' daily work with you, I congratulate myself heartily that I had such a wonderful teacher.

My work with you was an inspiration. I only hope that I may carry out your wonderful methods and accomplish the same results with my pupils.

I am looking forward to the end of the season, when I shall return to spend another summer studying with you. There is no need to go to Europe when you are in America. I only hope that I shall be able to spread your name and fame and help some students to choose the right teacher. With sincere gratitude,

TRACY JAY KINGMAN.

Concert Direction: Piano Store

JOHN WANAMAKER

New York.

My DEAR MR. KLIBANSKY: The unusual merit displayed by your pupils in your recital in the Auditorium some time ago prompts me to inform you that there will be a few open dates for a like purpose this year.

Should you care to avail yourself of one of these, I shall be glad to reserve an afternoon for you (subject to the management's O. K.) about April 1.

Sincerely,

ALEXANDER RUSSELL.

Permit us to thank you for the splendid song recital which you put on in our Auditorium this afternoon. It was one of the most finished concerts we have ever held and the audience showed an uncommon degree of appreciation.

We would be glad to arrange for another song recital by your pupils in the near future.

Yours very truly,

Newark, N. J.

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## NEW YORK BREVITIES.

**Lisbet Hoffmann Piano Recital—Elizabeth K. Patterson Musicales—Elena de Olloqui Gives Three Recitals—Kriens' New Studios—Organist Noble's Sunday Evening Recitals—Arens' Reception—Notes.**

New York, October 2, 1914.

Lisbet Hoffmann, the pianist, assisted by Frieda Klink, contralto, gave a combined recital at the Studio Club, New York, last week. Their interesting program brought forth enthusiastic approval from the large audience.

Her vacation period now over, Miss Hoffmann has returned to her duties at Miss Walker's School, Lakewood, N. J. She, however, spends two days weekly in the metropolis, where she has several talented pupils, some of whom began this summer. During her three months' absence at a seaside resort, she gave a course of lessons in modern piano technique, which included the established principles of the older school, with the modern development by Breithaupt, Dalcroze and others. She had an unusually interesting circle of pupils, finding much enjoyment in her work. Miss Hoffmann is not only an up to date teacher, but she is a first class solo and ensemble pianist, having been heard in both these capacities last season.

ELIZABETH KELSO PATTERSON'S MUSICALES.

Elizabeth Kelso Patterson gave her first musicale on September 23 at her residence-studio, 257 West 104th street. Geraldine Holland, soprano, an artist pupil of Miss Patterson, and Charlotte Moloney, the violinist, appeared as soloists. Katherine Mitchell was the accompanist. The three young ladies make a very attractive trio—voice, violin and piano. Last season they appeared in a number of musicales and are now being booked for the present season.

At the Patterson Home for Music and Art Students there are regular concerts and musicales given every month. Students who are qualified have an opportunity to appear before cultured audiences at the Patterson home. Inasmuch as many of these students are studying their specialties under the best private teachers of New York, these monthly affairs bear an artistic standard. The audiences are made up of people who are real judges of music, and who encourage these young artists by their presence and applause.

ELENA DE OLLOQUI RECITALS.

Elena de Olloqui, the New York pianist, gave a series of three recitals before the Onteora Field Club, Catskill Mountains, July 22, July 29 and August 12, under the patronage of Mesdames Coster, Perry and Satterthwaite. The pianist played works by the following composers: Chopin, Schumann, Mozart, Paderewski, Wagner, Scarlatti, Henselt, Schloer, Debussy, Liszt, Schytte, Rubinstein, Sgambati and Moszkowski. Although Miss de Olloqui was on her vacation, she was kept busy preparing these elaborate programs. She had a most enjoyable summer at this "heavenly spot," as she calls it, and also gave some lessons. This season she is to be instructor of piano at the Ossining School.

CHRISTIAAN KRIENS' SUMMER.

That busy violinist, composer, teacher and conductor, Christiaan Kriens, spent the summer at St. Johns, N. B., where he gave a final concert September 22, assisted by Helen Wetmore Neuman, soprano; Mrs. S. Kent Scovil, pianist, and Mrs. J. M. Barnes, accompanist. This affair was under the patronage of His Honor the Honorable Josiah Wood, Lieutenant-Governor of the Province, and His Worship Mayor Frink. The St. Johns Standard of September 23 speaks in terms of highest praise both of the Kriens playing and compositions. Mrs. Wetmore Neuman's singing also received many words of commendation. The following is a brief excerpt from that paper:

Local people who are capable of passing a criticism on violin playing adjudged Mr. Kriens a master. His rendition of Chopin pieces and his own compositions was considered marvelous. The mellow sweetness of the notes from his master hand were entrancing and the audience was carried into ecstasies of delight. The expression in the notes was wonderful. "Dutch Lullaby," composed by himself, created a great impression, as, in fact, did all of his own pieces. Beethoven's minuet in G was also played among his selections and bowed with a master's touch.

Mr. Kriens' new studio is 864 Carnegie Hall, New York; residence-studio, The Raleigh, 7 West Ninety-second street, New York.

T. TERTIUS NOBLE'S SUNDAY EVENING RECITALS.

An hour of music is given every Sunday evening on the splendid big organ at St. Thomas' Church, Fifty-third street and Fifth avenue, at 8 o'clock, by the organist, T. Tertius Noble. Programs are distributed containing descriptions of each of the pieces, together with a brief analysis of their musical content, etc. Last Sunday Mr. Noble

played works by the following composers: Guilmant, Pleyel, Bach, Noble, Calkin, Schubert and Chopin.

ARENS' RECEPTION.

Friends of Mr. Arens have received announcement of a reception to Franz X. Arens, the well known conductor and vocal teacher of New York, given by Mr. and Mrs. Edward Everett Brodie, East Salmon street, Portland, Ore. Other friends have been much interested in a snapshot of Mr. Arens, in which he is depicted wearing workman's overalls, and energetically wielding a hoe in his garden, near Portland. Mr. Arens apparently gets as good results with his hoe as he does with his baton.

NOTES.

Clara E. Thomas, of Buffalo, has opened her season's teaching, following a fine visit with her son in the Middle West. Some of her "songbirds," as she calls them, are

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doing good work before the public. She heard a number of them sing in Indianapolis, and says: "I am so puffed up with pride and joy at their improvement and success that I shall have to get a new hat." Eva Tugby is to sing Marguerite and Lucia this season, while Olive de Coveny sings Santuzza and Gilda, in the performances given by Mme. Doree and Company, entitled, "Great Moments from Grand Opera." Clara Deuor, Viola Schummer, Marion

### News of Pilzer.

Maximilian Pilzer, the violinist, has opened a studio in the Metropolitan Opera House Building, 1425 Broadway, New York, where he will give instruction to pupils desirous of acquiring knowledge of his chosen instrument.



MAXIMILIAN PILZER.

On December 6 he will give a recital in Aeolian Hall, New York, where he will play a group of new compositions by American composers and also a group of his own compositions, forming a program that will doubtless be of interest to music lovers of the metropolis.

Dohney Cole, and Esther Walker are each making their way.

Mme. Dohney-Cole is known as the "Irish Thrush." A long newspaper sketch of Mme. Cole praises her singing and handsome personality. Miss Thoms says: "My only trouble is that managers apply for so many singers that I cannot train them fast enough. It is rather significant of the trend of the times, when managers insist upon having 'placed voices.' I could get engagements for three times as many singers as I can offer."

Carl V. Lachmund, pianist and composer, after a year's stay on the Pacific Coast, has returned to New York City, where he may be found at Steinway Hall. Branch studios soon will be established. An opening concert will be given by the Lachmund family, introducing Arnaud, Marjorie, Glyre, and Anita Lachmund in a piano recital, assisted by the petite danseuse, Miss Anita, the "miniature Genec."

The Young Men's Symphony Orchestra of New York, an organization founded and endowed by the late Alfred Seligman for the gratuitous training of young musicians in orchestral playing, announces its thirteenth season under the direction of Arnold Volpe. Rehearsals will be held Sunday morning, beginning October 18, and two public concerts will be given during this season. Applicants for admission to the orchestra should present themselves for enrollment and examination at Terrace Garden, 155 East Fifty-eighth street, on Sunday morning, October 11, from 10.30 to 12. Further information regarding the society can be obtained from its secretary, Henry Walter, 100 Broadway.

Leonardi Uribi, the Italian vocal teacher and plager of voices, coaches for opera and oratorio, at his handsome studio, which is centrally located at 114 West Seventy-second street. Signor Uribi's splendid singing is a constant pattern to his pupils, who speak of his method with admiration and confidence.

Prof. Samuel A. Baldwin has resumed his regular organ recitals at 4 o'clock on Wednesday and Sunday afternoons and which will continue until May 26, 1915, at the College of the City of New York. Classic and modern works are found on his programs, which are an hour in length, and usually heard by audiences which fill the beautiful Tudor Hall to overflowing.

Eva Emmet Wycoff, the soprano, is head of the vocal department of Scudder School, West Ninety-sixth street. One of her early summer recitals was given at the Baptist Church, of Hoschton, Ga., when she had fine success. She is open for a church position, and is experienced and reliable.

### Philipp Mittell Opens Season.

The violin pedagogue and teacher of ensemble playing, Philipp Mittell, opened his studio on Thursday, October 1, for the season 1914-15, at 939 Eighth avenue, New York City.

Mr. Mittell, who is well known as a successful exponent of the highest branches of the violin art, has edited and revised old and almost forgotten violin works (published by G. Schirmer & Co.), consisting of seven volumes, about one hundred compositions. These works are used by violinists all over the world.

In an interview with a MUSICAL COURIER representative, Mr. Mittell said: "A number of my pupils are now filling important positions in large orchestras in various parts of the United States, and some have gained fame as soloists."

### Nikolai Sokoloff's New York Recital.

Nikolai Sokoloff, the violinist, has returned from Mackinac Island, Mich., to his farm at Westport, Conn., where he will remain until his season opens in New York. He will give his first recital at Aeolian Hall on November 20, and will play a most interesting program, which will be published later on. Mr. Sokoloff's success, both here and abroad, in Paris, London and other European cities, assures him a warm welcome in this city.

### Manuel Quirogo at Hippodrome.

Sam S. and Lee Shubert and R. E. Johnston will present Manuel Quirogo, the Spanish violinist, for the first time in America, Sunday evening, October 18, at the New York Hippodrome. Mr. Quirogo will be accompanied by an orchestra, and he will play the Mendelssohn concerto, No. 3, "Havanaise" by Saint-Saens and Russian airs by Wieniawski.

### Gardner Available.

The fact that Samuel Gardner, the American violinist, has been engaged as a member of the Kneisel Quartet will to a certain extent interfere with his solo engagements. He will, however, be available at certain times during the season.

### Adela Bowne Concert.

Newark, N. J., papers of September 26 contain eulogistic accounts of the benefit concert in the beautiful music room of Adela Bowne (Mrs. Henry Philip Kirby) in her beau-



ADELA BOWNE'S MUSIC ROOM, SOUTH ORANGE, N. J.

tiful suburban home, Raymond avenue, South Orange, N. J. Some \$200 was netted for the National Red Cross fund, and a most enjoyable evening of music was provided. Coöperating in the concert were Adela Bowne, soprano; Ellen Keller, violinist; Martha Gall and Ward Lewis, pianists. Katharine Farralley and Ralph Rehill, professional dancers, also appeared.

Regarding Miss Bowne's singing, the Newark Evening News of September 26, says:

Finely controlled emotionality and polished vocalization marked her singing of the scene. In recognition of the applause it provoked she sang Del Riego's "Happy Day" with a jubilant spirit that again stirred her hearers.

After a group of lyrics, including Cowen's "A Birthday," Chadwick's "Allah" and "Before the Dawn," and Nevin's "The Nightingale's Song," in which her ability in interpreting mood and sentiment and voicing melody reinforced the charm in the songs, she sang, by request, the "Ritorno Vincitor" aria from Verdi's "Aida." In this she poured forth her tones so copiously, imparted to her phrasing such dramatic coloring and by her tonal nuancing showed such artistry in vocal technic as compelled hearty tribute from all understanding the worth of her effort. There were moments in her performance when the pure and carrying quality of her tones reminded one of those of Emma Eames. Nevin's "Rosary" and a lullaby, sung with searching tenderness, completed her offerings.

### William Thorner in New York.

Among some of the well known people in the musical world who have been obliged to discontinue their activities in Europe is William Thorner, who recently arrived from Paris and decided to spend the winter in New York, devoting himself to preparing singers for grand opera, in which special line he has been most successful during the short time he has been giving lessons in Paris. Mr. Thorner has spent most of his life among the famous singers, especially those connected with opera. His studio is now established at 70 West Sixty-eighth street.

Among his successful pupils are Georgette Lahlanck-Maeterlinck, who studied the role of Iphigenia in Gluck's "Iphigenia en Tauris," which she was to have sung at the Paris Opera this season; Anna Fitzu, of the Royal Opera, Madrid, and the San Carlo, Naples, at the latter opera house she being the first to sing the role of Fiora in "L'Amore dei Tre Re," under the direction of the composer, Montemezzi, himself; Galli Curci, whom the press of Madrid and St. Petersburg proclaimed greater than Patti; Ethel Harrington, who scored a big success in Venice, where she was heard twenty-four times in "Rigoletto"; Carl Cochems, basso of the Quinlan Opera Company, and other artists who are now prominent in various opera houses.

### Spiering's Conducting.

One of the conspicuous achievements of Theodore Spiering in Berlin was that conductor-violinist's series of concerts with the Philharmonic Orchestra, at which he bravely produced beside the standard classics also the premieres of characteristic and difficult works by contemporary composers. The Berlin press and the audiences there responded warmly to the Spiering concerts and through his generous catholicism in the making of his programs and his splendid leadership in their presentation, several modern compositions hitherto unknown sprang into instant favor and brought added renown to their creators.

One of the concerts which impressed Berlin particularly was that at which Spiering gave E. N. von Reznicek's "Der Sieger" ("The Conqueror"), a symphonic poem lasting fifty minutes, and invited Mrs. H. H. A. Beach to play her own piano concerto. More than thirty Berlin daily and weekly papers commented on this concert in terms of lavish praise. Von Reznicek, although importuned by Dr.

Muck for the score of "Der Sieger," had requested Spiering to lead the premiere, as the composer wished to be present at its initial performance. He expressed himself as delighted immeasurably at the reading given his opus.

The Vossische Zeitung, after dwelling on the inordinate difficulty of "Der Sieger," spoke of the "unexcelled effects" gained by Spiering and the "deep emotional impulse" his conducting revealed. The Reichsanzeiger dubbed the concert "a signal success," and announced that Spiering "had grown to full stature as a conductor," showing "unforeseen greatness and real eminence." The Allgemeine Musik Zeitung pointed out in Spiering's leading its "decision, temperament, skill and reliability," and adds "he yields in none of those particulars to our most distinguished directors." The Rheinische Musik Zeitung describes the "tempestuous enthusiasm and inexhaustible zest" with which Spiering was applauded after "interpreting exquisitely and with thorough mastery a score which embodies all that is most complicated in modern musical literature."

It is to be hoped that Theodore Spiering, who substituted Gustav Mahler as conductor of the New York Philharmonic during that leader's last illness, will be given a chance soon again to wield the baton in this, his native country, to which he has returned unexpectedly because of the present disturbed atmosphere of Berlin, which made it advisable for all foreigners to leave that city.

### Eleanor Hazzard Peacock's Versatility.

One of the most remarkable features of Eleanor Hazzard Peacock's art is its versatility. After witnessing her performance of her fairy songs, it is hard to believe that she could give an equally perfect performance of the works of the classic masters, and having heard her do these works, it is equally hard to imagine her in the "Land of Make Believe." Yet she is equally at home in both, as the following excerpts from Detroit papers show:

Eleanor Hazzard Peacock gave a concert in the Church of Our Father yesterday, which, without reserve, may be mentioned among the best which we have heard here this season.

The program was arranged with the finest artistic intent, and the purpose was completely attained. It gave the artist opportunity to show her versatility in song and style, and one may say unreservedly that Mrs. Peacock has proved herself in every respect to be a fine, warm blooded artist, with a beautiful organ. In Beethoven's "Wonne der Wehmuth" she displayed a deep understanding for the greatest among the great masters, even if she presented the work a bit too reverentially. In the old French song, "Charmant Papillon," one could but admire the easy, pearly colorature of the artist, and in "Se tu m'ami," Pergolesi, and "Amarilli," Caccini (1558-1615) she proved herself to be completely equal to the demands of the old Italian art of song.

In the "Zigeunerlieder" (Brahms), Mrs. Peacock developed an art and enthusiasm which called for the greatest admiration. By far the most beautiful performance of the evening, real pearls of the art of presentation and mood, were the three songs by Peter Cornelius, and a Hamburg folksong by Brahms; the last of which was presented with such a mingling of the greatest artistic fineness and such effective, drastic humor that the audience stormily demanded an encore.

It must not go unmentioned that the artist proved herself to be a mistress of language also. She sang in Italian, French, Dutch, English, low and high German, equally well and beautifully. We do not hesitate to say that in language and song culture Mrs. Peacock need in no way fear comparison with the greatest of her profession.

The audience followed the numbers with tense attention and bestowed enthusiastic applause, together with beautiful floral tributes, upon the concert giver.—(Translation) Detroit (Mich.) Abend-Post, March 27, 1912.

Eleanor Hazzard Peacock, the prima donna soprano, gave a concert last evening which she had announced to be a short hour in the land of the "make believe." A cozy hour in the land of the beautiful make believe. And when it was over one felt tempted to cry out to the cozy hour, as to that moment of Goethe's "Faust": "Tarry still, thou art so beautiful!" The artist could not have brought about a more absolute proof of her complete control over the reserved audience than that at the conclusion of her recital when her listeners remained quietly and patiently in their places to see if the mistress of her art, who had conjured up the beautiful "make believe land" before us, might not be willing to give an encore.

Under the title, "An Hour in the Make Believe," Mrs. Peacock sings and recites the experiences of a small girl. The songs and poems are endowed with a rare atmosphere of poetic fineness. But it was not only what she presented, but the manner of presentation which formed the artistic eye and ear's delight of the concert.

After the first introductory words, after the introductory chords, one saw the necessity of the costume, forgot the outward appearance and was soon led along willingly and inspired into the ever old, still ever new realm of the blessed, happy childhood.

Yesterday the singer was obliged to struggle against a slight indisposition. In spite of that, one was obliged to admire her signal art of song; in spite of that, one had to take pleasure in her tones, pure as a bell, and in the carrying power of her voice, even in the softest pianissimo. One finds in Mrs. Peacock not only a marked singer, but just as talented an actress. She has every muscle of her face, every gesture of the hand completely in her power, and when she imitates with her hands the flapping of the wings of a young owl one can see the owl hopping along, sees him with the awkwardness of youth beat his undeveloped wings.

Delightfully did the artist relate the story of the young mushrooms with white heads, which, under the warming rays of the sun, developed into toad stools after all. With sympathetic freshness she painted the boyish hauteur of the small cousin from the country, and the most to be admired in the song of the small doll which died of an illness in her sawdust body. The song is full of

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odd humor and has an almost tragic effect when the singer in the last stanza pictures with fine mood fancy how the doll goes to its dolls' heaven as a consequence of the "pain in my sawdust."

What Mrs. Peacock offered to her audience yesterday was com-



ELEANOR HAZZARD PEOCKOCK.

plete art and her listeners remained from the first to the last minute under the almost hypnotic spell of this art.

Wide praise should be given the accompanist, Lillie More Gulbranson.—(Translation) Detroit Abend-Post, April 7, 1914.

### Granberry School Opens.

On Monday, September 28, the Granberry Piano School, which is located in Carnegie Hall, New York, opened its doors for the 1914-1915 season, which gives every promise of being a busy one. George Folsom Granberry, director of the school, spent his leisure moments this past summer at his charming place in the Blue Ridge Mountains. This habitation is called "Friendly Mount," and is certainly well named, for it simply radiates hospitality.

### A Correction.

In the September 23 issue of the MUSICAL COURIER appeared an interesting communication from Carol Badham Preyer, the New York vocal teacher, on "War's Effect on Music History." Through some inadvertence the last sentence became changed. It should read as follows: "Let us then establish a confidence in our ability to found a national independence in music." The MUSICAL COURIER gladly makes the correction.

## AMERICA'S HOST ABROAD.

[The MUSICAL COURIER is endeavoring to keep the subjoined list up to date. As soon as arrivals are reported in this country their names are removed from this roster. Should there be an oversight, or should any of America's musical personages now abroad not be included in the appended table, the MUSICAL COURIER would be grateful to receive such information so as to be able to keep the reference schedule correct. This list is not confined to Americans exclusively but embraces also all foreign artists resident in this country or who were expected to come here for participation in the musical season of 1914-15.—Editor MUSICAL COURIER.]

## A

Arthur M. Abell, J. Allen, Leonora Allen, Pasquale Amato, Paolo Ananjan, Frances Alda, Arthur Aldridge, Adriano Ariani.

## B

Mrs. A. M. Blair, Clarence Bird, Alice L. Bryant, Norah Brandt, Jessie Baskerville, Charles Bowes, Eddy Brown, Edmund Burke, John Braun, Alice Bingham, Mrs. George Beck, Helen Blain, Lillian Blauvelt, Carlo Buonamici, Rudolf Berger, Alessandro Bonci, Ferruccio Busoni, Willy Burmester, Amadeo Bassi, Lucrezia Bori, George Barrere, Grace Burnap, Hope Hopkins Burroughs, Wilhelm Bachhaus, Pauline Bachmann.

## C

Enrico Caruso, Cleofonte Campanini, Shanna Cumming, Lina Cavalieri, Arthur M. Curry, Mrs. Claude Cunningham, Augusta Cottlow, Pauline Curley, Lucy Call, Grace Cole, Marian Clark, Kittie Cheatham, California University Glee Club, Gertrude Cleophas, Jane Noria-Centannini, Maria Cavan, Francis Coppicus, Jacques Coini, Ernesto Consolo, Charles Cooper, Andrea Casertani.

## D

Adamo Didur, Charles Dalmores, Norah Drewett, J. F. Delma-Heide, Emmy Destinn, Eleonora de Cisneros, Gaston Duchamel, Camille Decreus.

## E

Annie Ellermann, Albert Elkus, Emma Eames, William Engle.

## F

George Fergusson, Truman Fassett, Mrs. E. Potter-Frissell, Benjamin Fabian, Geraldine Farrar, William Förster, Anna Fitzu, Carl Flesch, Edoardo Ferrari-Fontana, Flonzaley Quartet, Sam Franko, Rita Fornia, Carl Friedberg, Adelin Fermin.

## G

Giulio Gatti-Casazza, Archer Gibson, Leopold Godowsky, Katherine Golcher, Katharine Goodson, Mr. and Mrs. Isaac Gans, Hedwig Glomb, Emily Gresser, Mary Garden, Paolo Gruppe, Emilio de Gogorza, Ossip Gabrilowitsch, Clara Clemens-Gabrilowitsch, Aristodemo Giorgini, William J. Guard, A. J. Goodrich, Otto Goritz, Dinh Gilly, Elena Gerhardt, Mrs. Warner Gibbs.

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## H

Julia Hostater, Sara Hayman, George Harris, Jr., Sue Harvard, Edwin Hughes, Carl Hillman, William Hinshaw, Edward Hargrave, Elmer G. Hoelzle, Allen Hinkley, Genevieve Houghton, Alfred Hertz, Heinrich Hensel, Frieda Hempel, Hans Himmer, Edna Hoff, Walter Heermann.

## J

Sascha Jacobson, Anna Taylor Jones, Clayton Johns, Edward Johnson.

## K

Grace Kerns, Mme. Rider-Kelsey, Earle G. Killeen, Sergei Kotlarsky, Adele Krueger, Fritz Kreisler, Dr. Ernst Kunwald, Walter Kirschbaum, Frank King-Clark, Mrs. Frank King-Clark.

## L

Felice Lyne, Hans Letz, Kathleen Lawlor, Leslie Loth, James Liebling, Cordelia Lee, Lucille Laurence, Marie White Longman, Josef Lhevinne, Frank la Forge, Theodor Lattermann, Henri Le Roy, Mario Lambardi, Dr. and Mrs. Lovette, Edwin H. Lemare.

## M

Charles Henry Meltzer, Florence Macbeth, Zitella Martin, Marguerite Melville, Alma Moodie, Francis MacLennan, Florence Easton MacLennan, Harry Munro, Marie Mohler, Pietro Minetti, Isolde Menges, Otilie Metzger, Lucian Muratore, Vanni Marcoux, Margarete Matzenauer, Elisabeth Mack, Hans Merx, Leopold de Maré, Laya Machat, Victor Maurel.

## N

Hildegard Nash, Arthur Newstead.

## O

Hendrikje Ohlsen, H. O. Osgood, W. B. Olds, Professor Otto, Mrs. Charles Orchard, Margarete Ober.

## P

Paul Petri, Louis Persinger, Dolly Patterson, A. Buzzi-Peccia, Henry Perry, Eleanor Pochler, Alfred Piccaver, May Esther Peterson, Ignace Jan Paderewski, Lucille Peck, Eleanor Peacock, Kathleen Parlow, Giorgio Polacco, F. Parme, Anna Pavlowa.

## R

Titta Ruffo, Claude Reddish, Meta Reddish, Leon Rains, Elizabeth Reeside, Léon Rothier, Henry Russell, Marie Rappold, Albert Reiss, H. Royer, Leon Rice.

## S

Bruno Steindel, Gaston Sargent, Viola Gramm-Salzedo, Gladys Seward, Arnold Stephens, Carl Stasny, Wager Swayne, Irma Seydel, Theodore Seydel, Arthur Shattuck, Kurt Schindler, Ernest Schelling, Sigismund Stojowski, Albert Stoessel, Andrea de Seguro, Carlos Salzedo, Katharine Loyal, Phillips Shaw, J. D. Sample, Leo Slezak, Maria Sammarco, Arrigo Serato, Svecik Quartet, Max Smith, Giulio Setti, Ann Swinburne, Rudolph E. Schirmer, Arthur P. Schmidt, Umberto Sorrentino.

## T

Louis Campbell-Tipton, Arturo Toscanini, Jacques Thibaud, Luisa Tetravzini, Otto Tuft, Oswald Thumser, Enrico Tremonti, Elizabeth Topping, Isadore Troostwyck, André Tournet.

## U

Otto Urack, Josef Urban, Jacques Urlus.

## V

Otto A. Voget, Edna ver Haar, Luisa Villani, Constantin von Sternberg.

## W

Felix Weingartner, Helen Bixby Wetzel, Edyth Walker, Hermann Hans Wetzler, Clarence Whitehill, Marie Louise Wagner, Nancy White, G. C. Weitzel, Helen Warrum, Coral Wait, Carolina White, Frank Waller, Beatrice Wheeler, Herman Weil, E. Walther, Edith Bower Whiffen, Grace Bonner Williams, Frederic Warren, Mrs. Warren.

## Z

Alice Zeppin, Katherine Ziegler.

### Returned and Returning.

Enid Brandt, the pianist, arrived from Europe recently on the steamship St. Paul.

John McCormack, the tenor, has booked passage on the steamship Mauretania, which will leave Liverpool, October 10, and is due to arrive in New York, October 16.

Loretta del Vallé sailed from Liverpool, September 30. Marie Hertenstein, the American pianist, has booked passage for this country on the steamship Potsdam, which will sail from Rotterdam, October 10.

Julia Culp expects to sail for America on the steamship Noordam, from Rotterdam, October 24.

Oscar Saenger has returned to New York from abroad. Paolo Gallico is en route to America on the steamship Noordam.

Emma Trentini, the Italian soprano, was one of the passengers on the Italian liner Tomasso di Savoia, which arrived in New York, Thursday, October 1, from Genoa and Naples.

Jennie Dufau, the soprano, returned from Europe on the steamship Tomasso di Savoia, of the Lloyd Sabando Line, Thursday, October 1, and arrived in Chicago on Sunday evening, October 4.

Georgia Kober, president of the Sherwood School, Chicago, has returned from Europe.

Daniel Visanska, the Philadelphia and New York violinist and teacher, returned on the steamship Santa Anna, Tuesday, September 29.

Daniel Maquarre, first flutist of the Philadelphia Symphony Orchestra, has returned to America.

Gustaf Bergman, the Swedish tenor of the Century Opera Company, expected to sail from Stockholm, October 3.

Christine Miller, the contralto, has secured passage on the steamship Potsdam, which leaves Rotterdam, October 10.

Ellis Clark Hammond, the Philadelphia pianist, is back from Europe.

Karl Schneider, the chorús conductor and vocal teacher, returned to Philadelphia recently.

Edwin Evans, the Philadelphia baritone-teacher, has returned to that city from Europe.

Agnes Quinlan, the vocal teacher, arrived in Philadelphia from abroad recently.

William Thorner, the vocal teacher, has returned to New York from Paris.

Francis Macmillan, the violinist, is expected to arrive in New York October 10.

Alice Verlet, the soprano, is due to arrive in New York October 8 on the steamship Celtic.

Thuel Burnham, the pianist, arrived in New York Friday, October 2, from England.

Josef Stransky, conductor of the New York Philharmonic Society, returned here last week on the steamship Kristianiasjord.

Leopold Kramer, concertmaster of the New York Philharmonic Society, is due here this week from Europe.

### Burmester's Ante-War Program.

The last recital which Willy Burmester played in Germany was given in Berlin, when he performed the following program:

Sonata, D major.....	Schubert
Concerto, D major.....	Paganini
(Transcribed and arranged by Willy Burmester.)	
Menuett (1770-1827).....	Beethoven
Gavotte (1763-1817).....	Mehul
Menuett (1732-1809).....	Haydn
Walzer (1752-1832).....	Clementi
Walzer (1778-1837).....	Hummel
Walzer (1786-1826).....	Weber
Berceuse.....	Jarnefelt-Burmester
Rondo capriccioso.....	Saint-Saëns

### Miller-Van Der Veer Engagements.

Reed Miller, the tenor, and his wife, Nevada van der Veer, contralto, united in a song recital at the beautiful mansion of Mrs. Stephen Clark, Cooperstown, N. Y., a fortnight ago. This was for the benefit of the National Red Cross and netted the splendid sum of \$1,000. Both artists are now going on a short tour and doubtless will be heard in and near New York frequently during this season.

### Rothwell Here.

Walter Rothwell, conductor of the former St. Paul Symphony Orchestra, was in New York last week for a visit of a few days. Mr. and Mrs. Rothwell are about to begin their recital tour in the West.

### Marcella Craft's Success in Maine.

Word has been received from Bangor, Me., that Marcella Craft, the soprano, scored a tremendous success at the opening of the Maine Festival last week.

**Marcella Craft's Great Success.**

It is twelve years since Marcella Craft, the American soprano, left her native country. In that time she has acquired experience and established an operatic career of exemplary brilliancy, gained the undivided approbation of Germany and Italy, and established herself permanently in the affection of layman and connoisseur, of populace and aristocracy. Reports of her achievements, her varied and exceptional powers, have emanated from numerous musical centers and have aroused curiosity, which was first satisfied in Maine when she appeared at the Maine Music Festivals, held in Bangor on October 1st, 2d, 3d, and in Portland on October 5th, 6th and 7th.

While Marcella Craft's operatic capabilities have not as yet been witnessed in America, she gave evidence before going abroad of her exceptional musical gifts and qualifications. From Indianapolis (where she was born) her family removed to Riverside, Cal., while Marcella was still very young. Due attention was given to her musical education and in the course of time she filled a number of church positions, and her manifestly musical nature inevitably claimed attention. At various times she has sung in the Congress Square Church at Portland, Me.; in the First Church of Christ, Scientist, in Boston (the Christian Science Mother Church), and in several others. Concert work likewise occupied a part of her time, and she was endorsed both on the Atlantic and the Pacific coasts. In passing it may be noted that Miss Craft, besides winning pre-eminent success in opera, also has shown herself to be a rarely gifted oratorio singer. Her oratorio repertoire includes "The Messiah," "Elijah," "Creation," "Redemption," "Gallia," "Stabat Mater," "Golden Legend," "Hymn of Praise," and Gaul's "Holy City."

On her arrival abroad twelve years ago, Miss Craft set herself industriously to work to study singing and acting in Italy. Under Alessandro Guagni she acquired remarkable mastery of bel canto, while her dramatic training was achieved at the hands of the famous Francesco Mottino. Mottino's efforts would have, however, counted for relatively little in themselves had not the artist been innately gifted with exceptional dramatic instincts, vividness of imagination, and a fine sense of balance. These qualities have combined to make her the forceful and compelling dramatic artist that she is.

As Miss Craft believed that German discipline and routine are necessary to those artists who would succeed in the dramatic style of latter day music drama and who desire to cultivate versatility and latitude of style, she sought this discipline in the opera houses of Mayence and Kiel, where she remained for two years the leading lyric soprano and built up a repertoire of some forty operas. Her fame spread, and her services were extensively sought for guest appearances in her special roles. Her success led to a five year contract with the Royal Opera in Munich.

Triumph succeeded triumph in Munich. Her lovely voice, her artistry, her dramatic skill, all so splendidly combined, established her as a favorite. There was no difference of opinion as to her worth, the beauty and in-

dividuality of her characterizations, her originality, her versatility. Each of her roles was built up with fine consistency and finish in detail; each was wholly different from the other. Her Butterfly is truly Japanese, her Salome barbarously Oriental; her Mimi, which she sang to the Rudolfo of Caruso, redolent of the Latin Quarter; her Marta in "Tiefland" a true peasant. She also conquered as Antonia in "The Tales of Hoffmann," in Berlioz's "Benvenuto Cellini," in "Faust," in "The Secret of Suzanne," and others. So delighted was Richard Strauss with her talents that he willingly transposed parts of "Salome" to suit her voice.

Royalty has honored Miss Craft at various times, and



MARCELLA CRAFT.

only recently she was summoned to Berlin to sing for the Kaiserin at the Royal Palace. The honor conferred was all the more significant, as the occasion was entirely unofficial, only Her Majesty, Prince Adelbert, Prince August Wilhelm, Prince Oscar and a few friends being present. This is said to be the only time that such a distinction has been conferred upon an American singer. Her Majesty was charmed with Miss Craft's lovely voice and artistic interpretation, and she presented her with a magnificent jeweled brooch with the imperial monogram on a lyre.

Leoncavallo is working at a new opera to be called "Ave Maria."

**"TRAVIATA" AT THE CENTURY.**

Verdi's Popular Opera Alternates with "William Tell."

"Traviata" was given at the Century Opera House, New York, on Tuesday evening, September 29, and will be continued on alternate nights for two weeks, following the system that has been adopted by that theatre for this year. The work alternated with "William Tell."

"Traviata" had a fairly good performance. Lois Ewell was attractive in the role of Violetta and sang the coloratura parts with ease and a good deal of accuracy. As Alfredo, Morgan Kingston was altogether at his best. Mr. Kingston's appearance and stage presence are particularly well suited to a role of this character and he played it with undeniable dignity and charm. His singing of the music was refined and often impassioned, and his diction and enunciation were excellent.

An equal amount of praise is due to Thomas Chalmers in the role of Germont, senior. Mr. Chalmers is developing genuine power as an actor and possesses a voice of great sonority and beauty.

The smaller roles were filled acceptably. The chorus and ballet were good and the stage management of Jacques Cointin was in grateful evidence. The opera was conducted by Agide Jacchia.

**Spooner Returns from West.**

Philip Spooner, the tenor, has returned from the West, to fill Eastern engagements in New Jersey and Pennsylvania. His program at the Ogontz School, Ogontz, Pa., October 14, will open that school's recital series.

While on his recent Western trip, Mr. Spooner sang at Racine and Kenosha, Wis., where he was greeted by large and enthusiastic audiences.

Other engagements await Mr. Spooner "out West" in November. He will include among these a concert with the daughter of Clara Bowen-Shepard, the impresaria. This young girl has an unusual soprano voice, according to Mr. Spooner, and all the requisites for success in the musical field.

These were Mr. Spooner's numbers at his recent Western appearances: "Come to the Garden, Love," Salter; "At Dawning," Cadman; "The Clang of the Wooden Shoon," Molloy; "Im Volkston" (folksong), Hildach; "Si les fleurs," Massenet; "Siciliana," from "Cavalleria Rusticana," Mascagni; "Let Her Believe" or "Johnson's Aria,"

from "The Girl of the Golden West," Puccini; "La Donna e Mobile," from "Rigoletto," Verdi; "My Lovely Nancy," Herzberg; "A Night in June," Herzberg; "A Sky of Roses," Salter; "I Hear You Calling Me" (by request), Marshall.

**Enid Brandt Returns to America.**

Enid Brandt, the young American pianist, who has made a number of successful appearances with the London Philharmonic Society, has returned to America.

Rachmaninoff's opera, "The Miserly Knight," will not be performed in Berlin, as had been planned.



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### Charlotte Babcock Supplies Instructors.

Charlotte Babcock, the manager of teachers and artists, has been busy supplying various colleges, schools and other institutions of learning with capable instructors for the year 1914-1915 as the following partial list will show:

Syracuse University, Syracuse, N. Y., piano instructor, Raymond S. Wilson; St. Mary's Hall, Burlington, N. J., piano instructor, Mary B. Wilson; Westover School, Waterbury, Conn., piano instructor, Dorothy Judson; Columbia College, Columbia, S. C., piano instructor, Alma M. Holm; Columbia College, Columbia, S. C., piano and voice, Cora S. Anthony; Columbia College, Columbia, S. C., voice instructor, Janet Thompson; Columbia College, Columbia, S. C., violin instructor, Helen A. Boynton; Meredith College, Raleigh, N. C., director of piano department, Albert Mildenberg; Troy Conference Academy, Poultney, Vt., piano instructor, Grace Gunnison; Queen's College, Charlotte, N. C., voice instructor, Coral H. Baker; Utica Conservatory of Music, Utica, N. Y., voice instructor, B. W. Breneman; The Birmingham School, Birmingham, Pa., voice instructor, Mabel Davis Rockwell; Ursinus College, Collegeville, Pa., piano instructor, Enola M. Lewis; Mary Baldwin Seminary, Staunton, Va., voice instructor, Maryon Martin; Mary Baldwin Seminary, Staunton, Va., piano instructor, Catherine Bell; All Saints School, Sioux Falls, S. D., voice instructor, T. Austin Ball; Halifax Ladies' College, Halifax, N. S., voice instructor, Remo Cortesi; Wells College, Aurora, N. Y., violin instructor, Marjorie Newell; St. Margaret's School, Waterbury, Conn., piano instructor, Mrs. J. Harrison-Irvine; Mount Allison Ladies College, Sackville, N. B., director of music department, Fritz Read; Brunot Hall, Spokane, Wash., voice instructor, Marion Ballou; Science Hill School, Shelbyville, Ky., voice instructor, Martha Miner Richards; Holy Name Academy, Albany, N. Y., voice instructor, A. Y. Cornell; Colgate-Pickett School of Music, New York city, piano instructor, Ellmer Zoller; Durham School of Music, Durham, N. C., voice instructor, Margaret Bathgate.

### Blanche Hamilton Fox's Opera Season.

Some time ago Foster & David were looking for a contralto. Among others they heard Blanche Hamilton Fox, of Boston. Her work was of such an unusual character



BLANCHE HAMILTON FOX.

that a contract was immediately closed. Their plans, however, for an extensive concert season have been upset, for the Bevani Opera Company, of Boston, has engaged her for a three months' season at the Boston Theatre, where she opens on October 5, singing Amneris in "Aida." Miss Fox has had much experience in opera in Italy, Mexico City, and with the Academy of Music Opera Company, of New York. She has had many appearances with the leading singers of the day. Her managers hope that she will be available for concerts after the first of the year. She will have several appearances in and around New York City, under the direction of Foster & David.

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CATALOG OF APPLICATION

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### In Praise of Florence Hinkle's Work.

Florence Hinkle, the soprano, was one of the soloists at the production of Mendelssohn's "Elijah," given at the first concert at the Worcester (Mass.) Music Festival on September 23. Miss Hinkle may well be proud of the splendid criticism, which she justly deserves, her work ever being on a high plane and replete with careful thought and thorough musicianship:

Of an appreciation for this vitalizing, recreating quality of interpretation which looks behind and beyond printed notes to find the spirit of them, yet without doing them discourtesy or violence, it is the duty and the pleasure of the recorder of musical affairs to give thanks for such singing as that afforded last night by Miss Hinkle as often as he may find it.

There will be those who will say, "Yes, it is a beautiful voice, but not dramatic enough." The appeal of a voice and a singer is an... must be wholly a personal thing, and always will occasion varying judgments. To me, Miss Hinkle did some of the most beautiful, most satisfying singing it has been my good fortune to hear.

There are no adverse things to be said about such a delivery as hers of the widow's recitative and the air already referred to, or in greater measure still of the "Hear Ye." It is true that both of these excerpts might well enlist a larger voice, but in so doing would they enlist Miss Hinkle's art?

Still a young woman, Miss Hinkle has learned to draw wisely that boundary line about her proposed attempt of a vocal task beyond which she might trust herself in making a thing emotionally intense, but will not. She knows what she can do, and does it with the quiet authority and conviction of one who has learned well the mechanical and the expressive demands of good singing.

She has built her voice so that upon any vowel, in any part of it, high or low, she can produce a tone which would seem to have the maximum of overtone, the greatest possible intensity of that resonance which by its presence or absence in a voice, gives it the power to express emotion poignantly, to go to the heart.

Added to this is a knowledge first of all of the school, of that dignity and perception with which this music should be sung, of the continence with which something is withheld rather than a fear lest the remotest sinner in the house should not see the inner palpitation of the singer's heart.

Compare, for example, the compelling manner in which Miss Hinkle took the closing phrase of the "Hear Ye" that ascending to the high "A" at first quietly, but as a rhapsody, something not to be proclaimed from the housetops, with the way it is usually shouted. In all, singing to be remembered by all and by some to be emulated.—Worcester Daily Telegram, September 24, 1914.

Miss Hinkle easily led the soloists, her technical equipment being perfect. Her singing of "Hear Ye, Israel," was rewarded with fervid applause.—Boston Evening Record.

In this regard Miss Hinkle was the most successful. There was in her interpretation of the music of the widow a discretion, a sobriety, a suggestion of reserve and latent forces, not prodigally spread out in display, and yet, withal, a poignant intensity of feeling that lifted this recitative and aria, and in a greater degree the "Hear Ye" to a very high level of that rare expression through song which overtakes and reveals the simplicity of beauty.

Possessed now of a technic well nigh flawless, of a use of the voice which has discovered and is preserving an uncommonly emotional quality of tone, and possessed also of a musicianship that has inquired into the subtler, more telling and enduring ways to quietly yet surely project the inner thought and feeling of text and music, Miss Hinkle occupies an imposing, an enviable position as a concert soprano. The audience made no mistake in rewarding



FLORENCE HINKLE.

her "Hear Ye" with the eager fervor that always follows vital and unblemished singing.—The Boston Globe.

Florence Hinkle, the soprano, is also a great favorite in Worcester, and she added many new admirers last night by her beautiful singing. Her work was uniformly good, but in her big aria, "Hear Ye, Israel," which is one of the most tremendous arias ever written, she rose to unexpected heights and thrilled her audience immensely. In the fine duet with Elijah, she was quite at her best, and indeed

all she sang was greatly to be enjoyed.—Worcester Evening Gazette, September 24, 1914.

Florence Hinkle, the soprano, has a voice of pure quality, whose technical training has been admirable. The artist gave a strongly emotional interpretation to the extended aria with which the second part of the oratorio opens.—Worcester Evening Post, September 24, 1914.

### The Hultman-McQuaid School of Music.

Worcester, Mass., is fortunate in being in the city selected by Paul Hultman in which to found a school of music. Since its foundation the Hultman-McQuaid School of Music has grown with such rapid strides that at the present time there is a faculty of fourteen teachers, of whom each is well known in the concert field and efficient in the art of imparting his knowledge and experience to those desirous of becoming public performers in their especial lines of endeavor. There are eight departments of music, so that each pupil may receive from capable teachers instruction in that branch of music for which he feels himself best fitted. These eight departments include piano, violin, cello, elocution, theory, orchestra and ensemble playing.

Mr. Hultman, who is the head of the piano department, received his musical training from such noted teachers as Emil Liebling, Arthur Foote, Robert Lortat and Prof. Xaver Scharwenka, and became familiar to the music world as a concert pianist of merit.

The head of the violin department is Margarite McQuaid; who received her musical education under César Thomson and Professor Sevcik.

Robert Morosini, of Boston, formerly of London, is the head of the vocal department. Mr. Morosini is a teacher of international reputation.

The cello department is in charge of Rudolf Nagel. Mr. Nagel, who is a graduate of the Conservatory of Weimar,



PAUL HULTMAN.

Germany, and a pupil of Julius Klengel, of Leipsic, has been solo cellist of the Musik Forening of Christiania, Norway, and also with orchestras whose conductors were Felix Mottl, Emil Paur and Richard Strauss. For twenty years Mr. Nagel was cellist in the Boston Symphony Orchestra.

That the Hultman-McQuaid School of Music is making itself felt as a musical factor in the life of Worcester may be seen from the fact that through the instrumentality of Mr. Hultman, Worcester is to have a symphony orchestra of its own. This orchestra is to be conducted by Gustav Strube, formerly associate conductor of the Boston Symphony Orchestra, and will be known as the Gustav Strube Symphony Orchestra. It has long been Mr. Hultman's desire to establish a permanent orchestra in Worcester, and with such an enthusiastic backer as Mr. Hultman and so able a leader as Mr. Strube, it must needs become an institution that is a necessity to the musical life of this Massachusetts city.

### Eleanor Spencer Ready for Season.

Eleanor Spencer, the pianist, was one of the passengers on the steamship Rotterdam, which reached New York, September 7.

Miss Spencer spent the greater part of her vacation in Berlin, working with Leschetizky, who was in the German capital at that time for an operation on his eyes.

"Despite the physical trials he underwent," says Miss Spencer, "he was in excellent condition, showing his usual

remarkable preservation of mind and youthfulness of spirit."

Other places visited by the pianist were Bad Nauheim, where, besides riding, the pianist sat for a bas relief done of Miss Spencer by a professor of Giessen University.

Like many other musicians, Miss Spencer was obliged to give up autumn concert engagements in England and Austria, due to the disturbed conditions abroad.

Various orchestral engagements are already booked for the pianist, including appearances with the New York



ELEANOR SPENCER ON VACATION AT BAD NAUHEIM.

Philharmonic Society, the Cincinnati Symphony, St. Louis Symphony and Minneapolis Symphony orchestras.

### A San Diego's War Time Experience.

San Diego, Cal., September 15, 1914.

Very interesting indeed has been the experience of Edna Darch, one of the leading singers here, who has just arrived home after a strenuous and exciting voyage. Mme. Darch, who had gone to Germany for the summer, was visiting friends at Oliva near Danzig on the Baltic. Two days before war was declared, the Crown Prince and members of his staff were guests of Mme. Darch's friends, and at the request of the prince an entire evening was devoted to songs of Schumann, Schubert, Brahms, all sung by Edna Darch. The following day while many of the ladies were still in a light humor and were having much fun playing at being soldiers, the Crown Prince suddenly requested Tosti's "Good-bye." Instantly there was a change to seriousness and Mme. Darch began to look for this piece. It was not to be found. No one in the house possessed a copy of it. The Crown Prince gave orders to have an adjutant hunt the neighborhood.

In about an hour the adjutant returned in triumph, producing a perfectly new copy in the correct key. The number was sung. Very much moved the prince requested it should be sung again. A deep silence fell on the audience, which began to realize the emotion that was thought of now by all. Once more the young soldier asked Mme. Darch to repeat this really great song, and once more she ventured to sing it, though by this time the deep meaning it was conveying to all was hard to escape from. The song was sung for the third time. Then the prince hurriedly thanked her, with tears stealing down his cheeks and with trembling lips. Among many things he said which will always be remembered by this singer was the saying: "War evens all men—the prince becomes the peasant—the peasant the prince."

The next day Mme. Darch began her long journey home; sixty-eight hours in a train with soldiers and no one to clean up; the vilest of stench, and children being born. It is pleasant to record that this singer was always willing to help—to cook, to sing—whatever was wanted. When she left Danzig the Crown Prince bet her she could not reach New York by August 28, but Mme. Darch having promised her husband she would do so was sport enough to take the bet, and as events proved she made good. Mme. Darch is in perfect condition and says she would not have missed the experience for anything.

TYNDALL GRAY.

### National Opera Club of America.

Baroness Katherine Evans von Klenner has organized a club, to be entitled the National Opera Club of America, of which this gifted woman is not only founder, but president. In a printed prospectus, which is being largely circulated among all who may be interested in this undertaking, the following is given as the object of this



BARONESS KATHERINE EVANS VON KLENNER.

society: "This organization has for its object the consideration and discussion of operatic and other musical and kindred subjects for the purpose of propaganda and the furthering of educational work in music. Women interested in the purposes for which this club is organized may become active, distant or subscribing members. Men may be admitted as associate, distant or subscribing members." Men cannot be admitted into the active membership of this organization because it is to be associated with the National Federation of Women's Clubs, to the membership of which men are not admitted.

The first regular meeting of this society for this season will be in the assembly room of the Waldorf-Astoria Hotel, Thursday, October 8, at 2 p. m., and members as well as guests are invited to be present. There will be throughout the year a series of lectures and musicales in line with the proposed educational work of the society, the dates and the subjects of which are as follows:

October 8—Early Italian Opera.  
November 12—Modern Italian Opera.  
November 19 (evening)—Italian evening.  
December 10—Early French Opera.  
January 14—Modern French Opera.  
January 22 (evening)—French evening.  
February 11—Early German opera.  
March 11—Modern German Opera.  
April 8—The Libretti.  
April 15 (evening)—German evening.  
May 13—Grand Opera in English.

The object of this society is, no doubt, a worthy one. It is believed by the enthusiastic and resourceful founder that the absence of popular grand opera in America is due to the lack of education of the people, and it is with the object of furnishing this education that Mme. von Klenner is undertaking this philanthropic work. It is her intention to found branches of this society throughout the United States so that the same educational work may go on all over the country simultaneously. In this way it is hoped that a knowledge of and desire for grand opera will be built up in the hearts and minds of the American people.

As Mme. von Klenner says: "No one can gainsay the fact that this would be a decided advance in American musical progress, for whatever the value of the symphony orchestra or the classical recital may be, it is sure that opera will always be nearest to the hearts of the general public taken as a whole, because there in that in opera which renders it acceptable even to those who cannot feel enjoyment in a merely abstract musical entertainment."

One of the thoughts that Mme. von Klenner expressed was that these various branches "could teach the public upon occasion the stories of the operas which they were about to hear." She believes that "one of the things that prevents opera from becoming genuine popular in this country is the fact that the people will not take the trouble to inform themselves of even an outline of the story

and therefore get no pleasure from the opera beyond what is purely visual and oral. Of course, the society will not encourage the star system, and whatever operas are utilized will be of necessity made in the nature of the Century Opera undertaking, rather than in the way of the greater operas where the star system and also the social function idea are absolutely in vogue and permeate the policy of the management."

### Century Opera Sunday Concert.

The Sunday night concert, October 4, at the Century Opera House, was attended by a large audience and the offering was greatly enjoyed. Maude Santley revealed the beautiful quality of her voice and her fine vocal control in two French songs, "Chanson de l'Adieu" and "Pensee D'Automne." Louis Kreidler made a tremendous hit with his singing of the "Prologue" from *Pagliacci*. Bettina Freeman sang an aria from "Cavalleria Rusticana" with a warmth and beauty of tone hardly to be expected after her unfortunate debut in "William Tell" a few nights ago. Kathleen Howard gave a powerful interpretation of Schubert's "Die Allmacht," and the "Evocation of the Nuns" (Meyerbeer) was sung in a masterly manner by Henry Welden.

Other artists on the program were Hardy Williamson, Lois Ewell and Graham Marr, who gave selections from Gounod, Saint-Saëns, and Puccini. Their work was warmly welcomed.

A number of orchestral pieces were given under the direction of Josef Pasternack and Hugo Riesenfeld.

### How to Like "Falstaff."

It is absurd to say you can see nothing in "Falstaff," says the London Academy; "why, it is one of the most enchanting operas in the world!"

Its very wealth of sparkle and melody and gaiety and humor was, no doubt, against it in earlier days. Verdi's fertility of invention was so prodigal, like Mozart's, that he ran on from one delicious phrase to another, and kept on giving the hearer something new all the time. He never stopped to say, "This is a 'telling' melody; I will repeat and repeat it till my hearers get it well into their heads." He did not say, "Now is the time for me to introduce some longer solo founded upon a catchy tune." He let Shakespeare's characters express themselves naturally, without repeating themselves. But the audiences of twenty years ago had grown accustomed to the Wagnerian system of perpetual repetition of a few striking themes. They could continually praise themselves for recognizing a "motif." This comfortable pleasure was denied them in "Falstaff." If they were to find a passage delightful, they must find it so at once, while it was going on, for, hey presto! they were listening to something different.

### Katharine Alexander Gives Recital.

At the Ovide Musin Virtuoso School of Violin, New York, Katharine Alexander gave a recital on Sunday afternoon, October 4, which called forth the general approbation of the large company assembled—approbation of the

talent of the young lady and for the method of instruction which she represented. Musin artist-pupils both in this country and abroad have long been showing their musicianly training acquired at this school, and Miss Alexander, who has recently joined the ranks of concert givers, will unquestionably likewise win laurels for herself and her school.

The program was chosen with good taste. It included the Paganini Romance in B minor, "Variation Serieuses on a Gavotte of Corelli," Tartini; the Bruch concerto, in G minor; Funeral March, Fiorelli; rondo in G major, Mozart; Hugo's "Swan," Burleigh's "Wigwag," and "Night-ingle," Musin. These showed a wide versatility in comprehensive interpretation and a fully adequate technique. Particularly marked was the Musin easy, graceful bowing; a tone production, varying from the most delicate pianissimo to one broad deep and rich, produced with assurance, and a temperament decidedly poetic.

Miss Alexander is the fortunate possessor of an attractive personality and is absolutely at ease before the public.

Edna Rothwell's accompaniments should be especially noted because of their excellency.

### Opera Talks at the Century.

The first of the Hubbard Opera Talks, a series of which are to be given at the Century Opera House, New York, this season by Havrah Hubbard, assisted by Floyd M. Baxter at the piano, was given on Sunday afternoon, October 4, the subject being "Lohengrin." Mr. Hubbard speaks entertainingly with excellent diction and much power, and his explanation of "Lohengrin" was clear and terse, and should be of considerable benefit and add materially to the enjoyment of those who are about to hear this masterpiece. The music was excellently illustrated at the piano by Mr. Baxter. Mr. Hubbard prefaced his remarks with a strong plea for opera in English, which was loudly applauded by the large audience present.

### Fremstad Acclaimed in Spokane.

A telegram received on Monday of this week by Foster & David, Mme. Fremstad's managers, reads as follows:

Spokane, Wash., October 3, 1914.

Foster & David,

300 Fifth Avenue, New York, N. Y.:

Big reception accorded Fremstad in Hotel Davenport at Spokane by twenty-seven clubs of city. Speeches were by made by prominent citizens and visitors. Fremstad was presented with golden floral key to the city by mayor and she replied with short but beautiful little speech, the second of her life. Received many flowers. She is delighted with experiences so far and sends you best greetings. Letter full of details of trip tomorrow.

(Signed) WATKINS.

### Leopold Kramer En Route to America.

Leopold Kramer, concertmaster of the New York Philharmonic Society, is en route here from Europe, much to the relief of the officers of that organization, who were unable to establish communications with him, but which was accomplished by Conductor Josef Stransky just before sailing for New York. Mr. Stransky engaged passage to America for Mr. Kramer, who is due here this week.



OVIDE MUSIN'S RECITAL HALL.

## BUSY SEASON AHEAD FOR NEWARK MUSICIANS.

**Newark Symphony Orchestra Opens Season—  
Festival Chorus Rapidly Nearing the Thou-  
sand Mark—To Begin Rehearsals This  
Month—Musical Societies and Clubs  
Busy—Many Noted Artists to  
Be Heard—Music Notes.**

Newark, N. J., October 5, 1914.

There are a few persons who believe Newark is to have a very dull season. However, there are a still larger number, so large in fact that it would be useless to try to count them, who believe this city is to have the greatest year musically that Newark has ever known. With the latter group the writer thoroughly agrees, for it is doubtful if ever in the past there were as many musical events planned, or as large a number of musicians and music lovers so enthusiastic. With a music festival under way, which promises to be the greatest event of its kind in this part of the country, with the Newark Symphony Orchestra now a permanent affair, with as large, if not larger, number of noted artists booked for concerts here than ever in the past, with the formation of a Newark Musicians' Club now actually accomplished and monthly concerts arranged for, with musical societies and clubs all reporting an increased membership, and last of all, teachers all over the city, receiving a record number of pupils for this period of the year, there is every reason to believe Newark is to have a remarkable season.

### NEWARK SYMPHONY ORCHESTRA REHEARSALS.

A week ago tonight, September 28, the Newark Symphony Orchestra, Louis Ehrke, conductor, opened its second season. Several additions to the orchestra have been made, and Mr. Ehrke predicts a record year. The orchestra will continue its weekly rehearsals every Monday night.

### NEWARK MUSIC FESTIVAL CHORUS GROWING FAST.

Every Wednesday, Thursday and Friday (10 a. m. until 9 p. m.) C. Mortimer Wiske and his assistants have been receiving applicants at the Lauter Building for the three day music festival which is to be given May 4, 5 and 6, 1915. The number has already reached into the hundreds and so rapidly have the names been received that Director Wiske intends beginning rehearsals the latter part of this month. The question of soloists is still being seriously considered, and negotiations are being made with some of the world's greatest artists.

Ninety thousand envelopes have been ordered by Mr. Wiske for the purpose of sending out the prospectus of the festival now being prepared. Last year, Mr. Wiske was the second largest buyer of stamps in the city of Paterson, and it is expected he will rank well among the first this year in Newark.

In next week's issue of the MUSICAL COURIER, it is expected, the names of several of the soloists to be heard at the festival concerts next May will be announced. It is believed, too, that the place of rehearsal will also be made known.

The accompanying poster is a facsimile of the thousands of cards which have been distributed throughout Newark and the suburbs to store and factory proprietors for display in windows and on counters. Thousands of circulars of a smaller size have also been sent out in the mails.

### NEWARK MUSICIANS' CLUB MEETING.

The Newark Musicians' Club will hold the first regular meeting of the season on Wednesday evening, October 14, at 41 Spruce street. An attractive program has been arranged for this occasion, and in addition to many new members, a large number of guests are expected to be present. The names of those who are to take part on the program will be published in next week's issue of the MUSICAL COURIER.

### MUSIC NOTES.

The Woman's Club, of Orange, announces four afternoons of music this season under the direction of the music committee, Mrs. Robert Simmon, chairman. The program will range from chamber music to an afternoon devoted to public school music.

Not quite 250 members of the police bands of Newark, Jersey City, New York and Philadelphia gave an interesting concert at Wiedenmayer's Park, Saturday, October 3. Frances Alda, soprano, assisted by Gutia Casini, cellist, and Frank La Forge, pianist, will be the soloist at the benefit concert for the Eighth Avenue Day Nursery, at Krueger Auditorium, on Tuesday evening, October 20.

The pupils of Tom Daniel will give a vocal recital at Wallace Hall on Thursday evening, October 8.

Ernestine Schumann-Heink will be heard at a benefit concert for the Scholarship Fund of the College Women's Club of Essex County, on Wednesday evening, November

11, at Krueger Auditorium. The public sale of seats will open at Lauter's on November 1. Mrs. L. H. Robbins, 269 Ridge street, has charge of mail orders.

On October 17, Florence Mulford Hunt and Evan Williams will give a joint recital at Morristown, N. J. A full announcement of this concert will be made in next week's issue of the MUSICAL COURIER.

The Music Study Club will hold its first meeting of the season on October 22, when a miscellaneous program will be rendered.

T. W. ALLEN.

### War and Music.

The Ernest Gamble Concert Party is one of the busiest touring companies. It gave one hundred and twenty concerts the past summer and the entire summer of 1915 is booked. The Gamble Concert Party will open its twelfth transcontinental tour on October 12 in New York and it will go West as far as Texas prior to the holidays.

A fourth voyage to the West Indies is contemplated after New Year's and the annual visit to the Pacific Coast will be made in March and April. The immediate line of march includes New York City, October 12; Warwick, N. Y., October 14; Grove City College, Pa., October 16; Edinboro, Pa., State Normal, October 17; Conneaut, Ohio, October 19; Gallion, Ohio, October 20; Bluffton, Ind., October 21; Whitewater, Wis., Normal School, October 23; Abingdon, Ill., October 26; Penn College, Oskaloosa, Ia., October 27; Ponca, Neb., October 29; Beatrice, Neb., October 29; Manhattan, Kan., State College, October 30.

### Beethoven Society's Season.

The Beethoven Society of New York announces its season for 1914-1915. There will be five musicales, which

will be given at the Astor Gallery of the Waldorf-Astoria Hotel at 2 o'clock, on Saturday afternoons, November 14, December 12, January 9, February 13 and March 13. The usual regulations regarding membership and attendance are in force. There will be two evening concerts, January 22 and April 9, in the grand ballroom. The musical director is Dr. J. Christopher Marks, and the accompanist is Harry Gilbert. The soloists for this season will be Jeanne Ger-ville-Reache and Evan Williams.

The annual breakfast will be held in the grand ballroom, Saturday, April 24, at noon.

### Carl Fiqué's Lecture-Recitals.

The musical season of the Brooklyn Institute was inaugurated recently by Carl Fiqué, who, in the first of a series of lecture-recitals on "The Works of Richard Strauss," presented that composer's new musical comedy, "The Rose Cavalier," in a dramatic and musical analysis.

Mr. Fiqué in his lecture said that although founded on the leading motive principle of Richard Wagner, the opera is highly melodious, and the composer presents bright Vienna waltzes with the true "Strauss" temperament.

The drama by Hoffmannsthal is full of convincing logic and furnishes fine opportunity for a composer's display of genius.

The various musical phases were well illustrated by Mr. Fiqué's playing, and under his skilled hands the intricacies of the Strauss score sounded both clear-cut and orchestral, while his discourse was a happy blending of entertainment and instruction.

The "Rose Cavalier" will be followed by two symphonic poems, "Thus Spake Zarathustra" and "The Merry Pranks of Till Eulenspiegel."

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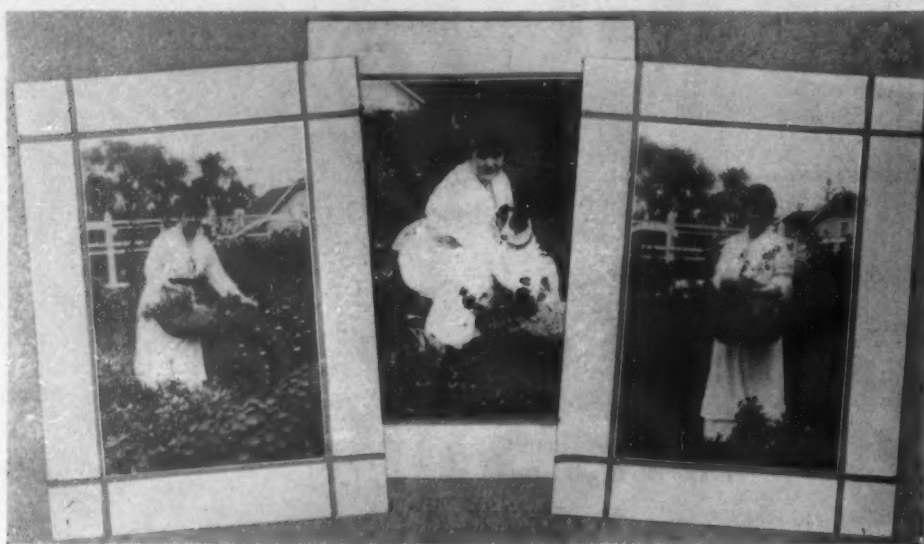
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PRETTY NEAR IT."THE AUTUMN FLOWERS ARE  
VERY BEAUTIFUL IN YVONNE  
DE TRÉVILLE'S GARDEN.

### In a Garden.

Yvonne de Trévillé's garden is furnishing the coloratura soprano with an abundant supply of autumn cheer these days. Mlle. de Trévillé is a great lover of the Japanese beauties, which the camera caught her in the act of picking. This artist says that the one picture with the dog shows not "dogs in clover, but pretty near it."

Mlle. de Trévillé's New York recital occurs at Aeolian Hall, Friday afternoon, November 6.

Mlle. de Trévillé, herself a Southern woman, in order to be of as much aid as she can in these critical times, will, together with her accompanist, wear cotton gowns at her costume recitals. These home product costumes will be particularly in evidence at her New York, Brooklyn and Washington recitals, as well as on her Southern tour, which will follow her Northern appearances.

### Deverell School in New York This Season.

The Deverell School for Girls, which is situated at 9 rue de Chaillot, Paris, just next door to the American Embassy, has necessarily had to be closed on account of the unsettled conditions abroad. Frances E. Deverell, the principal, returned to America some time ago, and found that her pupils were by no means willing to lose their winter's study and association with their gifted teacher on account of the European war, and Miss Deverell has been induced to take back a number of her older pupils. She writes that she has returned all registration fees paid in by younger pupils, before the war was declared and advised these younger pupils to go into a good American school for this winter and to come to her next winter in Paris.

During this season Miss Deverell will settle in New York and have with her only pupils who specialize in music and the arts. She has engaged a Parisian French Institutrice and chaperon, who will live in the school. As was the custom in the Paris school, French will be spoken

at all times in the home, and the students will attend the production of the French classics and also the modern French plays which the French Dramatic Society puts out every season. The exact location of this home has not been decided upon, but it will be central and will be announced in the near future.

Miss Deverell will also have a studio in Carnegie Hall for outside pupils residing in New York and vicinity. She already has several pupils for this class who studied with her in Paris last season and are anxious to continue along



FRANCES E. DEVERELL.

the lines which Philipp, the famous teacher of Miss Deverell, advocates.

Miss Deverell has a testimonial from Philipp which reads as follows:

Paris, September 2, 1914.  
Frances E. Deverell, who has been teaching under my direction, is an artist of talent and a teacher very distinguished. I therefore recommend her most highly,  
I. PHILIPP,  
Professor au Conservatoire du Paris;  
Membre du Conseil supérieur d'enseignement;  
Chevalier de la Légion d'honneur.

### Reuben Davies' Many Bookings.

Reuben Davies, the young American concert pianist, has secured a number of engagements, and will appear in Florence, Kan., October 9; Hiawatha, Kan., October 21; Horton, Kan., October 23; Falls City, Neb., October 30, and Everest, Kan., January 8 1915. Other engagements without settled dates are in St. Joseph, Mo.; Kansas City, Mo.; Mound City, Mo.; King City, Mo.; Marshall, Mo.; Alexander, Ia.; Alburn, Neb.; Newton, Kan.; Valley Falls, Kan.; Hiawatha, Kan. (return engagement); Falls City (return engagement) and Corning, Kan.

### Cincinnati College of Music.

The College of Music will present its usual series of concerts by the college chorus and orchestra, and rehearsals have already begun for the first of these events. The orchestra has a number of new members and the material is being praised by Johannes Miersch, director. Not only have the violins been considerably strengthened, but there is also a good section of cellos and wind instruments. The rehearsals will continue to be held on Thursday afternoons. The chorus, under the direction of Louis Victor Saar, held its first meeting last Wednesday. Many of the former members of the chorus were present and a number of new applicants enrolled in the voice department of the college were also accepted, and Mr. Saar intends to present several interesting works at the first concert.

Walter Vaughan, tenor, is preparing for several recitals to be given in Ohio very shortly. On October 16 Mr. Vaughan sings at Columbus and at Defiance on October 7. The success of this young singer is another tribute to the training and development of latent talent in this vicinity and reflects proper credit upon those responsible for such accomplishments. Last spring he was in much demand for oratorio and received warm praise wherever he was heard, even though associated in most instances with artists of international renown. Mr. Vaughan's development already has exceeded the expectations of his most sanguine advisers at the College of Music, and many expectantly await his next appearance with the Springer Opera Club, where he may show his histrionic as well as his vocal attainments.

### Visanska Returns.

Daniel Visanska, the New York and Philadelphia violinist and teacher, sailed from Naples on September 14 on the steamship Santa Anna, which arrived in this country Tuesday, September 29. Mr. Visanska writes that he has had a very pleasant sojourn in Italy, but is glad to be back in America and is ready to resume his duties as a pedagogue in Philadelphia and New York, which bid fair to fill his entire time.

### Thuel Burnham Arrives from Europe.

Thuel Burnham, the pianist, arrived in New York, on the steamship Vaderland of the Red Star Line, on October 2. Mr. Burnham will remain for a few days in New York and will then leave for the Middle West, which he is to tour this season under the management of Harry Culbertson. He will also be heard in the Far West, and a comprehensive tour of the South is being booked for January. The date of Mr. Burnham's New York recital has not yet been fixed.

### Waghalter a German.

Ignatz Waghalter, the Polish conductor at the Berlin-Charlottenburg Opera, is reported to have become a German subject.

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### PRESS OPINIONS:

One other figure to stand forth was Albertina Rasch, whose dancing and pantomime were marvels of witchery and grace.  
—Evening Mail.

The dancing of the prima ballerina, Albertina Rasch, was worthy of special words of praise.—New York Tribune.

With her gracefulness and fairy-like agility of her toe dancing and her power of mimicry Albertina Rasch, the Century Opera première danseuse, exercised a magnetic power over her audience.—New Yorker Staats-Zeitung.

## IN ALL THE KEYS.

Jeffrey C. Harris is at the head of the music department at the Iowa State College, Ames, Iowa. With Mr. Harris are associated Ingeborg Svendsen Tune, teacher of voice and organ, director of the girls' glee club, and Selma Plagge, a pupil of Rudolph Ganz.

V. Mudrock, director of the Mudrock School of Music, Nashville, Tenn., will open a branch course of study at Adams, Tenn. The course will include piano, voice, violin and theoretical subjects.

Emanuel D. King, of New York, will fill the place left vacant by Joseph Maerz, in the College of Fine Arts, Syracuse University, Syracuse, N. Y. Raymond S. Wilson, formerly head of the piano department of the Skidmore School of Arts at Saratoga Springs, N. Y., is also a new addition to the faculty of the same college.

Louis Gerhardt is to become head of the voice department of Des Moines College. He is an alumnus of the college, having graduated under Dr. M. L. Bartlett. Mr. Gerhardt will direct the music of the First Baptist Church, Des Moines, as last season.

William S. Merrihew is now at the head of the vocal department at St. Joseph's Seminary, Troy, N. Y. He will continue his classes on his usual days in Schenectady, N. Y.

Frances Wright, for several years supervisor of music in the Des Moines, Iowa, public schools, has resigned. She will, it is reported, take up similar work in Los Angeles, Cal. William C. White will succeed Miss Wright. Mr. White comes from the Northwestern University, where he was director of the public school music department.

Mary Goode Royal, of Dayton, Ohio, has opened new studios in the Bimm Building, of that city.

Under the direction of Miriam H. Weaver, the regular weekly recital of the Wittenberg Conservatory and Springfield School of Music, Springfield, Ohio, was given recently. Catherine Bauer, Marie Hance, Hazel Inskeep and Rachel Milligan, pupils, furnished the program.

Wm. B. Downing, of Ottumwa, Iowa, has been appointed head of the vocal department of the University of Kansas at Lawrence, to fill the position made vacant by C. Edward Hubach, who has become dean of the School of Music at Redlands College, Cal. Mr. Downing, who is a graduate of Drake University School of Music, is a pupil of De Reszke, Oscar Seagle and J. Watkins Mills.

Dayton, Ohio, teachers who have resumed teaching are: Charles Kalman Holstein, violin; Ella Houghtelin and Marie Hammer, piano; John Finley Williamson, vocal.

Marie Hughes, harpist, and Helen Hughes, violinist, of Salt Lake City, are on an Eastern trip.

Alice G. Sutherland has opened a studio in Buffalo, N. Y. She was a pupil of Leschetizky in Vienna. Other pupils of the Vienna maestro, who are teaching in Buffalo, are Warren Case and Ethel Newcomb (Leschetizky's assistant for many years). Miss Newcomb is to appear with the Ham-bourg Trio, in its series of Buffalo concerts.

Theodore Beresina, an Austrian violinist, was the assisting soloist at the request program given in the Salt Lake City Mormon Tabernacle recently. J. J. McClellan rendered popular and classical music on the organ.

Arthur Leroy Tebbs has returned to Dayton, Ohio, where he has opened a studio. Mr. Tebbs will have charge of the music in Steele and Stivers high schools and is looking forward to holding a music festival at the close of the school year.

Susan Tomkins, violinist, and Grace Hoffman, soprano, were soloists with Sousa's Band at the recent Pittsburgh Exposition.

Dora Kummerfeldt, a pupil of Adolph Liesegang, of Cleveland, Ohio, is said to have signed a three-year contract with the Shuberts.

Marguerite Kortlander has returned to Grand Rapids, Mich., from New York, where she was a pupil at the Virgil Conservatory. Miss Kortlander is to be at the head of

the children's piano department in the Malek School of Music, Grand Rapids.

Charles Percy Hall has been engaged as organist at St. Mark's Episcopal Church, Milwaukee, Wis. Mr. Hall was formerly choirmaster of St. Martin's Church, Ashton-on-Mersey, England.

Gaylord Yost, violinist-composer, of the Conservatory of Music, Indianapolis, Ind., wrote a number of compositions for voice and violin during the summer. Of his three violin numbers, "Farfalle," "Negro Dance" and "Poem Ero-tique," which are to appear soon, one is said to be dedicated to Arthur Hartmann and another to Albert Spalding.

German singers were present from every part of the State of New Jersey, when the singing festival of the New Jersey Saengerbund was held in Trenton recently.

George Klass, formerly second concert master of the St. Paul Symphony Orchestra, has accepted a similar position in the Minneapolis Symphony Orchestra. He will continue to live and teach in St. Paul.

Emil R. Keuchen, teacher of piano and organ, has begun his fall classes in Buffalo, N. Y.

## VIDA LLEWELLYN PIANIST In America 1914-1915

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—*Berliner Borsen Courier.*

New York Recital, November 14th  
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H. T. Fagerstrom, a St. Paul pianist, has been made a member of the faculty of the St. Paul branch of Minnesota College. He is at the head of the piano department.

### Klotz-Hoyle Canadian Tour Canceled.

Maude Klotz, soprano, and Dorothy Hoyle, violinist, are two American artists whose plans have been directly inter-upted with by the present war in Europe.



DOROTHY HOYLE.



MAUDE KLOTZ.

Miss Klotz and Miss Hoyle, with their accompanist, Walter Kiesewether, were engaged last spring by Albert E. Davies, the Toronto manager, for a Canadian tour that embraced the cities of Toronto, Hamilton, London, Galt,

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Stratford, Oshawa, Woodstock, Peterborough, Lindsay, Guelph, St. Thomas, Chatham, Collingwood, Owen Sound, Kingston, Brockville, Ottawa, etc. The tour was to open in Galt on October 17, but despite the fact that Mr. Davies holds contracts with local societies and clubs in the various cities, the Canadian conditions are such that all concerned feel that a tour would prove disastrous at this time, and it has been postponed until spring.

In writing of Canadian conditions at the present time, Mr. Davies states that in the provincial towns the "air is full" of benefit performances of every description by local volunteer talent, and as the loyal Canadians are going deep in their pockets to support and subscribe to them, it will take a few months for things to become normal again and to revive their interest in visiting attractions.

### Caroll Badham Preyer Reopens Studio.

Caroll Badham Preyer, the vocal authority known to the musical public of Berlin, Paris and New York, reopened her New York studio on October 1. Mme. Preyer returned from Europe recently and in a letter written to the MUSICAL COURIER shortly after her arrival, she says:

I arrived on the Noordam from Holland, very thankful to be in this country. I had started to Lugano, Switzerland, having several important engagements there, and expected to go from there to Tre-mezzo, Lake Como, for the season which begins the 15th of August; but alas, no trains left Holland! And no boats left Rotterdam that week! It was impossible to hear from friends and pupils who were expecting me in Lugano and Tre-mezzo, so completely were we cut off from the outside world during that week in which Holland feared an attack from Germany or England.

Upon her arrival in the United States, Mme. Preyer went at once to Kent, Conn., where she enjoyed a well earned rest before returning to New York.

### Presser Home Opening.

On Saturday, September 26, occurred the opening of the Presser Home for retired music teachers. This institution, which is situated on Johnson and Jefferson streets, Germantown, Philadelphia, Pa., fills a long felt need, as can readily be understood from its name. The board of directors includes Charles Heber Clark, Hugh A. Clarke, James Francis Cooke, Herman L. Duhring, H. Louis Duhring, Jr., William E. Hetzell, Francis S. McIlhenny, Theodore Presser and John T. Windrim. The home will be in charge of a capable superintendent, Mrs. L. B. Pierce having been chosen to fill this office.

The musical numbers rendered at the opening of this home were by David Bispham and Henri Scott, and with two such able exponents of the vocal art, it is needless to say that their portion of the program proved most enjoyable.

### Clarence Eddy to Play in Kansas City.

Leading organists of Kansas City have formed themselves into an organization known as the Kansas City Association of Organists.

Aside from a series of recitals by local organists, one is also to be given by outside talent.

Clarence Eddy will be the first to appear in the latter series, which will open October 16, in the Grand Avenue Auditorium. Mr. Eddy also heads the list of honorary members.

Lawrence W. Robbins is the president of the association.



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**Jenny Dufau Works Amid the Sound of Rifles.**

From Alsatia, near the French border, where fighting has been going on all around her native village of Saulxures, Jenny Dufau sent to her manager in Chicago, Harry Culbertson, a most interesting letter relating her experiences and containing this remarkable passage:

You will think me hardhearted and selfish when I tell you that in the midst of the grief which surrounds me I am studying and preparing my programs! And yet, if you were here, shut up from the world, without any news from your brothers in the army, without news from the world, only knowing that terrible things are going on around you, and that it is impossible to bring the slightest relief to those who suffer, you would understand that in this painful seclusion only work—one's dear and beloved work—can help one to endure and prevent one from indulging in maddening thoughts. So, in spite of all, I will be able to present something new in the line of ancient French songs, Italian popular chansons and unedited American songs. If nothing happens, I shall sail on

the Noordam and be there in time to begin my work. May it help me to forget all the sufferings I have seen!

A few weeks ago, at sunset, I was singing with open windows; all was quiet and peaceful in the village down in the valley. The women (you know the men are almost all in the army) were going about their work much as usual; everything seemed to breathe peace. I felt somewhat relieved and sang, indulging in the happy dream that the old world was going to sleep and forget under the great wings of peace, just like the hamlet lying before my eyes. Suddenly a peculiar rattling noise mingled with the notes of my piano; I tried not to be afraid, not to believe, to sing on; but it became stronger, quicker and threatening! I couldn't mistake the voice of the rifles, which, unhappily, I know now so well; rushed to the window; the wooded hill opposite our house was all alive with rattling shots and with ill-looking small clouds of smoke! For quite a time I didn't touch my piano again; I had not the courage, and we were all so busy helping the poor people whose houses had been damaged and wrecked. When, after days and days, I went back to my piano room, the window was still open; the wind had scattered my poor music all around, and the room looked like a battlefield. My heart failed me; I sat down on the scattered sheets

and cried like a child. But since then we have been enjoying comparative quiet and safety, and I have gone to work again. . . .

Miss Dufau's manager is happy over the news that she has arrived in America, having booked her for a concert tour all over the country, covering almost the entire season.

**Douglas Powell Opens New York Studio.**

Douglas Powell, the baritone, has opened a studio in New York at 448 Madison avenue. For the past six years Mr. Powell has been a member of the faculty of the College of Music, Cincinnati, Ohio, but wishing to enlarge his field of activity, has come to open a studio in the metropolitan city.

The following communication shows the esteem in which Mr. Powell was held at the Cincinnati college:

New London, Conn., August 8, 1914.

Douglas Powell, 30 West Fifty-first Street, New York City:

MY DEAR MR. POWELL: As president of the Cincinnati College of Music, I desire to express my sincere regret of your having severed your connection with the college. However, as you have decided to pursue your work in a larger field, I want to wish you a continuance of the success which was yours as a member of the faculty of the college.

With kindest regards, I remain, Sincerely,  
(Signed) JULIUS FLEISCHMANN.

Below are given the names of a few of Mr. Powell's pupils, who are making a name for themselves in the vocal field:

James Harrod, leading tenor with Dippel; Cecelia Hoffman, in "High Jinks"; Clara Loring, in "The Only Girl"; Laura Radcliff, in "Lady of Luxury"; Elizabeth Reynolds, in incidental music in "The Dragon's Claw"; Ed. Grimes, in "Oh! Oh! Delphine"; Vernon Fitzpatrick, in "Dancing Around"; William Adams and Leo Ullrich, in vaudeville.

**New Composition by T. Tertius Noble.**

"Rejoice Today With One Accord," an unaccompanied anthem for Thanksgiving Day or general use; words by the Rev. Sir H. W. Baker, Bart.; music by T. Tertius Noble, has just been published by the H. W. Gray Company, of New York.

This is a work which demands the power and breadth of tone of a full chorus for its success, and it is also impossible for a quartet of voices to sing it, as there are several passages in which the sopranos, the altos, the tenors, and the basses are divided to make five, six, and seven part harmony. It is a composition, moreover, which cannot be rashly attempted by any but the properly trained choirs that are accustomed to counterpoint and chromatic harmony. The range demanded of the voices is also extensive. But when this most musicianly and brilliantly written anthem is sung with proper spirit and with breadth, its effect cannot but be imposing, dignified, and elevating.

T. Tertius Noble has happily combined the modern harmonic style with the polyphony of the old masters. The upper voice is invariably a melody, and the contrapuntal writing is employed only to enrich the accompanying vocal parts.

**George Sweet Is Busy.**

George Sweet's time is being rapidly filled up with new as well as old pupils. Mabel Beddoe, one of Canada's favorite contraltos, has just returned from her native home where she has been busy in concert and recital work throughout the summer. Paul Parks, of Ohio, the possessor of a fine baritone voice, began lessons some time ago with Mr. Sweet, who predicts for him a great future.

Visitors to Mr. Sweet's studio are always welcome. He is glad to have any one come in and hear his pupils' lessons at any time, believing that this is a good thing for the pupils as it gives them the confidence necessary for their future public work.

**George Hamlin Will Locate in New York.**

George Hamlin, the tenor, who, as has already been stated in these columns, returned to America recently, announces his intention of settling in New York this winter. He will be busy as usual singing in concert, oratorio, and opera, but will also find time for coaching, with which work he is eminently successful.

At the fifty-nine concerts given during the past summer in the various Portland, Ore., parks, 112,650 persons are reported to have been in attendance at a cost of about eight cents a person.

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## PUBLICATIONS AND REVIEWS

### NOTICE TO PUBLISHERS.

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*Particular attention given to works of American composers and their products.*

### Oliver Ditson Company, Boston.

New music recently received from the Oliver Ditson Company, of Boston, includes a great quantity of compositions of all kinds for various voices and instruments. The vocal numbers are: "Mass in F," by Joseph Concone; "Sabbath Morning Service for the Synagogue, According to the Union Prayer Book," by James H. Rogers; "Hakon the Strong," ballad for men's voices, by Gustave Lazarus; "Why Does the Azure Deck the Sky?" song by F. Morris Class; two songs, "Didst Thou Not Love Me?" and "When the Last Day Is Ended," by Arthur H. Ryder; "The Song of the Timber Trail," by Stanley R. Avery; three songs, "Foreboding," "The Land Immortal," "The Night Has a Thousand Eyes," by William T. Miller; nine songs, "Greeting," "Hills o' Skye," "In the Garden," "Just as It Used to Do," "Kerry," "Love in Spring," "On the Sea," "A Rose of Yester Eve," "Summer of the Heart," by Victor Harris; five songs, "A Sigh," "Allah," "Come to Me," "I Dreamed and Wept a-Dreaming," "In Dreams," by A. Walter Kramer; eight songs, "A Wish," "Could I Forget," "The Heart o' Ye," "My Day," "Such a Li'l Fellow," "Thinking of You," "Together," "To You," by William Dichmont; five songs, "Blue Are Her Eyes," "The Boat of My Lover," "Green Branches," "Hushing Song," "Once Only, Love," by Winter Watts; three songs, "Love and Life," "Enchanted," "Longing," by Egon Pütz; four songs, "A Sweetheart in Every Port" (sailors' song), "A Token," "Entreaty," "Elusive Love," by Clarence C. Robinson; three songs, "A Sea Song," "Expectancy," "Thoughts of You," by William Stickles; "Heart of Hearts" (cor cordium), song by Charles Fonteyn Manney; "The Night Has a Thousand Eyes," song by William Arms Fisher; five songs, "The Little Day Star," "The Moon and the Star," "A Petition," "To One I Love," "Rose Immortal," by Louis Victor Saar; "Mistress Rosebud," song by George Chapman; "I Know a Little Rose," song by Frank Howard Warner; three songs, "A Road Tune," "Even Song," "From Oversea," by William Spencer Johnson; eleven songs, "Another Day," "Bend Low, O Dusky Night," "How Shall I Love You?" "Icelandic Love Song," "Lullaby," "O Violet, Sweet Violet," "The Primrose," "A Rose Song," "Sweetest Things," "When I Am Dead, My Dearest," by Ernest R. Kroeger; "Sing a Song of Roses," song by Fay Foster; "Springtime of Youth," waltz song by Charles Eggett; "Where the Purple Heather Blooms," song by Frederic Knight Logan; three songs, "Hush Thee, Baby," "If I Could Be a Child Again," "While Thou Art Mine," by W. H. Peterhans; "Oh, That Summer Smiled for Aye," song by William Davies; "Lullaby," song by Ed. Jakobowski; six sacred songs, "Faith," "Jesus, Shepherd of the Sheep," "More Love to Thee, O Christ," "Rest," "Something for Thee," "The Ninety and Nine," by Lillian Taitt Sheldon; "Sylvain," song by Christian Sinding; thirty-one songs in the First Series of Sacred Songs, each song published separately in sheet form; twenty songs in the Second Series of Sacred Songs, each song published separately in sheet form; five sacred songs, "Abide With Me," "As Christ Upon the Cross," "Jesus Calls Us," "O Jesu Crucified for Man," "There Is One Way, and Only One," by Frederic Field Bullard; thirteen sacred songs, "At the Gate," "Before the Throne of Glory," "The Comforting Christ," "The Eternal City," "The Heavenly Voice," "Here I See Thee Face to Face," "The Hills of God," "Jesus, Word of God Incarnate," "O Son of the Carpenter," "Rejoice, Jerusalem, and Sing," "The Song of Eternity," "The Strength of the Hills," "The Wondrous Cross," by George B. Nevin; twenty-four songs in the First Series of Arias from Oratorios and Cantatas; several series of opera songs, including all the most famous and popular arias, romances, songs, from the great operatic composers of all schools; an extended list

of French songs; twenty-eight sacred songs by Charles Gounod; twenty-two opera songs by Charles Gounod; a very long list of songs by the composers of England, with a distinctive title page marked English Songs; eighteen songs by Franz Liszt; eighteen songs by Tchaikowsky, invariably with English words and an alternative version of either French, German or Italian; twenty-six songs by Robert Schumann, with English and German texts; five series of lists of vocal duets of all schools and periods.

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works as well as of numerous arrangements by James H. Rogers, A. Guilmant, R. G. Custard, Dr. C. W. Pearce, Harvey B. Gaul, and others. The first series consists of: Prelude and fugue in E minor, by J. S. Bach; "Cradle Song," by Reginald Barrett; Communion in G, by Edouard Batiste; minuet in G, by Beethoven; arioso, by Léo Delibes; melody in E, by William Faulkes; berceuse in A flat, by J. F. Frysinger; air a la bourée, by Handel; "Wienlied," by F. Flaxington Harker; andante commodo, by Fini Henriques; canzonetta in G minor, and melody in E flat, by Tchaikowsky; "Sunset," by Alfred Toft; prelude

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in C sharp minor, by Anton Vodorinski; pastorella in A flat, by Herbert W. Wareing; meditation in C, by John A. West; postlude in C, by Carl Paige Wood.

The second series of organ works consists of: Romance, by Claude Debussy; "Humoresque," by Anton Dvorák; berceuse in G, intermezzo in C, pastorale in E, postlude in A, and scherzo in D minor, by William Faulkes; andantino in G minor, verset in F minor, by César Franck; "Liebeslied," nocturne in G minor, serenade in A, by F. Flaxington Harker; "Morning Song," by A. Walter Kramer; "Elegie," by Jules Massenet; lamento in B minor, postlude in C, by Carl C. Müller; "The Swan," by Saint-Saëns; melody in A flat, by Sigismund Stojowski; nocturne, by R. Spaulding Stoughton; reverie, by Richard Strauss; andante cantabile, from fifth symphony, and song without words in F, by Tschalkowsky; pastorale in G, by Paul Wachs; "Cradle Song," and "Dreams," by Wagner.

Another collection of organ compositions and arrangements consists of the following: "Hymn of Nuns," offertories in C, E flat, F, G, by Lefebvre-Wély; adoration in F, fanfare in D, finale in D, four offertories, by J. Lemmens; larghetto in A flat, offertory in C, by Alexandre Leprévost; adagio in D flat, andante religioso in C, by Franz Liszt; fantasie de concert, "O Sanctissima," by Friedrich Lux; adagio from first organ sonata, andante, finale from sixth organ sonata, andante and religioso from fourth organ sonata, nocturno from "Midsummer Night's Dream," "Song Without Words," third organ sonata, by Mendelssohn; allegretto in A, andantino in F, andante in A flat, canon in F sharp, "Chant du Berger," "Christmas" pastorale in G, idylle in B flat, postludium in D, prelude in A minor, prelude in F, by Gustav Merkel; "Marche du Sacre," from "Le Prophète," by Meyerbeer; solemn march in F, by Mozart; "Loreley," by Jos. Nesvadba; grand study in C, by S. Neukomm; andante in A flat, by F. I. Pachaly; "The Star Spangled Banner," concert variations, by J. K. Paine; fantasia in C, processional march in G, by C. E. Reed; entracte from "King Manfred," by Carl Reinecke; four studies in sustained notes, by C. H. Rink; "Air du Dauphin," by J. Roedel, paraphrased by W. T. Best; offertory in G, by G. Saint-George; verset in G, by

Théo Salomé; præludium in E flat, by C. Schaab; gavotte from suite, op. 41, by Xaver Scharwenka; exercises in pedal playing, by F. Schneider; adagio in E flat, air from "Lazarus," by Schubert; "Alla Marcia," canon in B minor, prelude from op. 56, by Schumann; andante in G, by W. Schütze; festival postlude in G, by Fredk. N. Shackley; mélodrame de "Piccolino," by E. Guiraud, transcribed by Oliver T. Sherwood; triumphal march in F, by A. M. Shuey; choral variations in E flat, march in G, twenty-four short and easy pieces in two volumes, by Henry Smart; "Old Folks at Home," concert variations, by Wenhams Smith; adagio espressivo, easy prelude for soft stops, "Jerusalem the Golden" variations, by William Spark; larghetto in A, by L. Spohr; andante and variations; fugue on "God Save the Queen," grande offertoire de concert in C, "La Meditation" offertory for vox humana, "La Prière," sonata in F, three offertories, variations on "Adeste Fideles," variations on "Auld Lang Syne," variations on "Nuremberg," variations on "Peyel's Hymn," variations on "Russian Hymn," variations on "Sicilian Hymn," by Eugene Thayer; posthumous variations in C, by Louis Thiele; pastorale in G, prelude and fugue in D, service prelude in D, by J. Eliot Trowbridge; canon in G flat, finale in G, five short preludes, melody in G, by Everett E. Truette; "Night Song," by Jean Vogt; adagio in B flat, adagio in G, andante con moto, andante in A, "Fest Intrade" in D, by Dr. Wilh. Volckmar; wedding processional from "Lohengrin," by Wagner; installation march in F, by Frank E. Ward; barcarolle from "Oberon," by Weber, transcribed by Batiste; march from third organ symphony, by C. M. Widor; scene militaire in C, by H. D. Wilkins.

#### Novelties at Bloch's New York Recital.

Alexander Bloch, the violinist, who has just returned from Germany, will give his second annual New York recital at Aeolian Hall, on the evening of Wednesday, October 28. Mr. Bloch's program will contain many numbers entirely new to New York. On October 16 Mr. Bloch and Frederic Martin will give a joint recital at Wellesley College.

#### OBITUARY.

##### David M. Levett.

David M. Levett, a well known New York music teacher, died here last week at his home, 112 East Eighty-fourth street, aged seventy years. He studied music in this country and in France and Germany, and graduated from the Leipsic Conservatory in 1871. Thereafter he taught in New Brunswick, Chicago, New York, Berlin (Stern's Conservatory), etc. He also composed, among his works being "Harlequinade," "Memories," "Romance" and "Serenade." He is survived by his wife, who was Kate de Jonge, of Paris.

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